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BY ARTHUR M. ABELL.

In San Francisco, in 1853, the same taste in regard to variegated programs seems to have been in vogue as one finds today in certain circles in London. Miska Hauser writes, under date of April 1, 1853:

"Without assisting artists it is impossible to give a concert in San Francisco. The more numbers the program contains and the more varied it is, the better the public likes it. Excepting Miss Hayez and a Spanish girl, there is at present no singer here who is popular; all of the others have been compelled to withdraw by the hard-hearted public. For that reason I am recruiting a quartet, and if it is possible I shall get together a whole orchestra. There is no lack of musicians here; they shoot up out of the earth like mushrooms, and they all find lucrative employment in the boathouse atmosphere of the gambling halls. It is not uncommon for a fortunate gambler to throw a lump of gold at a fiddler to elicit 'Yankee Doodle' or a Strauss waltz.

"Katherina Hayez intends to go to the gold mines a few days hence and thence to South America; I intend to do the same thing later, as I have many letters of recommendation to people of Rio de Janeiro, including letters from President Pierce to the Emperor of Brazil and to all of his Ministers. I wish I were going home instead. How gladly would I exchange Kearny street, in San Francisco, for a foot of Hungarian soil.

"Before leaving for the gold mines I gave my farewell concert in the large new theater. It proved to be a great triumph; my receipts were \$2,500. I am proud of the fact of having formed an orchestra which would have been an honor even to a European town. I got together all the musicians from the gambling dens and drilled them until they could play Beethoven's glorious 'Leonore' overture. My twenty-sixth and last concert lasted fully four hours, for I was obliged to yield to the tempestuous demands of the gentlemen present—Chinese and adventurers from all countries—and repeat each piece three times. When I played a composition into which was woven a strain of Chinese melody, the children of the celestial kingdom in their enthusiasm rent the air with such supernatural roars and howls that I was finally compelled to hide myself in a corner in order to escape the Chinese rejoicing.

"The following day, accompanied by the pianist Lavenueau, the singers Gerold and Pattinos and my agent, I left for the gold fields, going first to Sacramento, a journey of four days, and then to Stockton and Novara, towns in the process of building. The sight of so much gold here made my eyes bulge, yet I did less business than in San Francisco, for the expenses were enormous. Each one of my accompanists demanded \$60 a day, and as the miners showed little interest in my concerts, I played this time 'Songs Without Gold.' Concerning accidents, which are continually threatening the traveler here, I will simply say, in general, that the most sublime indifference is shown toward human life. However, as I was very careful in the choice of vehicles, I returned to San Francisco with a whole skin.

"Lola Montez, the Spanish dancer, is now here. She dances, acts, boxes the men's ears and puts gold in her purse; she caused a furore with her 'Spider Dance,' in which she dances around a spider without treading on it, and at the same time weaves a web around hearts of the male portion of her audiences. She is like a spoiled child, and speaks of fire like one who has never been burned. She told me, among other things, that she had challenged the former agent of Miss Hayez to a duel with pistols, and because he would not fight, called him a coward and boxed his ears.

"As I have already stated, there is a perfect swarm of concert-givers here, and that unhappy season is upon us which comes to Vienna but once a year, the time of the dreary and insipid virtuoso concerts. They are to California's capital like the eternal tortures of Tantalus. All theaters and halls have long since been engaged by the descendants of Apollo and Orpheus, but very few of these singing and playing adventurers find here the golden fleece. He who does not bring with him from Europe a reputation has a hard time of it; however, if that is the case, and if he has decided to cater to the taste of the public and to eschew real art interests for a

time, then he cannot fail to have brilliant success. One banquet after another is given in my honor, but my better self is not satisfied with these fleeting, deceptive pleasures. I long for real art."

This "longing for real art," which shows that the adventurous violinist had more depth than history has credited him with, was in a measure satisfied by the quartet he founded in San Francisco. In writing of this he says:

"The quartet which I so laboriously worked over afforded me for a long time more pleasure than all the California gold. This quartet, which grasped and comprehended a Beethoven in such perfection, this spiritual speech of four harmoniously attuned souls, containing a world of deeds, sufferings and hopes, is my anchor of safety whenever the demoniacal powers seek to draw onto the rocks my beloved ship—Art. Unfortunately, at about that time the viola player died of indigestion, and so for some time I was deprived of this purest of all musical pleasures. Among the musicians here there is a pupil of the Vienna Conservatory, who, in conjunction with other artists, earns from forty to fifty dollars a day.



MISKA HAUSER.

This picture shows the adventurous violinist late in life, many years after completing his tour of the world.

The members of the assisting orchestra, which I coached for my concert, set an example very worthy of imitation, for none of them, with the exception of a Bohemian contrabass player, asked for any remuneration.

"Ole Bull has written me. His plans are as eccentric as ever; since his last speculation miscarried he has the idea of coming here in the next ship and fiddling to himself a million dollars, with which, in a measure, to help himself up again.

"My pretensions are far more modest, but I have already had all I want of concert giving, and it must soon be decided whether I leave forever this unhappy land of good fortune. If my plans carry, I shall return to England by way of South America."

The unfortunate Ole Bull speculation, to which Miska Hauser refers, was the Norwegian's attempt to found a Scandinavian colony in Pennsylvania; he bought 120,000 acres of land, but it turned out that the agent to whom he paid the money was a swindler, who did not own the land at all. Ole Bull never recovered a penny of the fortune he put into this venture.

Miska Hauser describes a visit to one of the worst gambling dens of San Francisco. After seeing one gold-digger lose in a few minutes the fruits of sixteen months of hard toil in the mines, he says:

"My heart sank into my boots. The wild fellows pressing forward to the gambling tables with their hands filled with gold-dust seemed to me like dead men, who, having arrived on the Stygian shores with their obolus in their hands, were trying to buy from Charon entrance into the nether world. There was shouting and screaming, as if all the furies and evil spirits of hell had been let loose. I had only one wish: to get away from this infernal place. At the door a suave Frenchman told us that as we had not gambled we must pay \$2 admission; that was the first time that I ever paid admission after a performance."

The following program of a big concert given under

the patronage of Governor Woodworth, at which Miska Hauser was the chief attraction, will be found of interest; it was an unusually classical one, for the times:

- Male chorus Mendelssohn
- German Liedertafel.
- Overture to Tannhäuser Richard Wagner
- Concordia Society.
- Fantasy on Lucretia Borgia M. Hauser
- By the composer.
- Aria from Robert der Teufel Meyerbeer
- Kath. Hayez.
- Spider Dance.
- Lola Montez, Countess of Landsfeld.
- Polonaise Meyerbeer
- M. Hauser.
- Fantasy on Les Huguenots Thalberg
- C. Pettino.
- Trio in D minor Mendelssohn
- M. Hauser, Pettino and Giraldo.
- Overture to Der Freischütz Weber
- (Orchestra conducted by Miska Hauser.)
- Italian songs.
- Kath. Hayez.
- Solo dance, from Yelva, the Russian Orphan.
- Lola Montez.
- Der Wanderer im Walde, chorus Schubert
- Der Vogel auf dem Baume M. Hauser
- By the composer.
- Hail Columbia.
- German Liedertafel.

"This concert," wrote Hauser, "was the best attended of any that I have seen; people literally fought for seats. The proceeds were given for charity, and of the \$5,000 net gain, \$2,000 were given to the French Hospital, \$1,000 to the Fire Brigade, \$1,000 to the Jewish Charitable Fund, and \$1,000 for different institutions."

The violinist speaks in glowing terms of the German Liedertafel and the musical festival which it gave in San Francisco. He says: "Of all the efforts at union on the part of the Germans, probably none has had such real, continued and felicitous success as the German Liedertafel, which has been in existence in North America for the last seven or eight years. The glorious festivals constitute the most brilliant feature of German life in California."

Lola Montez, the famous dancer, to whom reference has been made, took a great fancy to Miska Hauser, and the two undertook to tour together. Miss Montez was once the mistress of King Ludwig II of Bavaria, and like Wagner, she was driven out of Munich by the irate Bavarians. The violinist writes of this strange, fascinating creature: "Does Lola drink from the fountain of youth? As yet she reveals naught of the traces of advancing years and eternal summer seems to be hers; she is as spoiled and frivolous as a little child, and yet she is capable of making an imposing impression with a single look of her incomparable orbs, and woe unto him who falls out of grace in her sight! To me she has always been very amiable. She has a very excitable nature, and on the slightest provocation her eyes flame like lightning; then one has to be careful with her, for she is the bravest and most foolhardy woman that treads this earth. Yet, she is a person of mentality and education. She earns enormous sums of money, often making \$16,000 in a single week."

The dancer was one of Miska Hauser's most enthusiastic admirers, and at each concert she presented him with costly flowers. "One day," the violinist writes, "a bill for \$150 for flowers she had given me the previous evening was presented to me, and of course I paid it, assuring the dancer of my inextinguishable admiration; I could not refrain from remarking, however, that the prices of flowers in San Francisco had very much advanced since the arrival of Lola Montez."

"I have been so fortunate as to organize a quartet again. This time, however, three-quarters of the players were not content with the harmonic sounds of Beethoven alone, but demanded the still more harmonic clink of \$15 apiece for every two hours spent in my company; the sound of gold still remains the most effective music. The pianist Lavenueau, who has also acted as my agent and secretary, has gone to Australia, a circumstance which I greatly regret, for he was a brave and agreeable man."

(To be continued.)

HANNA BUTLER, A PROMINENT WESTERN SOPRANO

Hanna Butler, whose picture adorns the cover of this issue of THE MUSICAL COURIER, is one of the most interesting personalities in the musical life of the Central West.

Possessing a lovely lyric voice of a warm and sympathetic timbre, combining the flexible technic of the born coloratura, this talented and ambitious woman brings to her work all the charm and finish of the thoroughly trained, well informed, and cultured woman of the world. In the interpretation of the entire range of song literature, in English, French, German and Italian, she is at all times the woman of intellectual refinement and musical discrimination. In her French songs she is ideally perfect, her enunciation exquisite, and her style of delivery containing just that shade of coquetry and just that dash of abandonment sufficient to make her interpretations captivating to the last degree.

Not alone to the Chicago musical public is Mrs. Butler most favorably known, but throughout the West, over which territory she toured last season with Max Bendix, the violinist, in a series of joint recitals, she is a favorite with a large and enthusiastic following, both as a concert singer and as a teacher. Perhaps nothing could better illustrate her standing as a teacher than the recent fact of her having been selected as Chicago's representative vocal teacher by Madame Brazzi, long established as one of Chicago's leading vocal teachers, who, on deciding to return to her home in Paris, to remain permanently, recommended Mrs. Butler, gratuitously and without solicitation, to all her pupils as one competent, both by training and temperament, to carry on to a successful issue voice building and interpretation, along the lines of art and science. In all likelihood, Mrs. Butler will take over Madame Brazzi's entire class.

Though filling many concert and recital engagements during the regular season, Mrs. Butler has always devoted the major part of her time to teaching, and at her regular weekly pupils' recitals innumerable students are brought out by her, who show in every detail the practical resourceful teacher's influence in the various degrees of their individual advancement, and in the retaining, by each and every one, of their own individuality, a quality so often destroyed by the mediocre teacher in the necessary process of elimination and reconstruction. Among the pupils and semi-professional pupils who may be mentioned as studying with Mrs. Butler are Alma Wilson, who is Mrs. Butler's first assistant; Iva Bigelow Weaver, now holding one of the principal church positions in Chicago;

and also Fay Hanchett and Daisy Judson, students, whose work any teacher might feel proud to acknowledge as representative of sound principles and sane method.

Having had exceptional advantages in her own musical education, studying with Nicholas Kempner, Georg Fergusson and Etelka Gerster, and profiting to the fullest capacity of aim and purpose, this charming woman is capable of correctly and artistically illustrating any and every question that may come up in a pupil's lesson, a fact that cannot be too urgently endorsed as a characteristic and essential requisite in all legitimate instruction. Mrs. Butler is at the present time associated with the Cosmopolitan School of Music.

Heinrich Meyn Song Recital in the Catskills.

Heinrich Meyn, the baritone, now at Onteora Park, in Tannersville, N. Y., gave a song recital at the Ridgefield Country Club, Wednesday afternoon, July 21, for the benefit of the Ridgefield Kindergarten. Chester B. Searle, assisted at the piano. The patronesses were: Mrs. George G. Haven, Mrs. Albert H. Storer, Mrs. Frederic E. Lewis, Mrs. John A. Mitchell, Miss Stone, Mrs. Gerald H. Gray, Mrs. George P. Ingersoll, Mrs. Cass Gilbert, Mrs. Jonathan Bulkley, and Mrs. John Chapman. The program follows:

Ecoute à Jeanette	Delaware
Peu de chose	Clayton Johns
Les deux Amours	Clayton Johns
L'Heure Exquise	Hahn
Benvenuto	Diaz
Polonaise in A major	Mr. Meyn, Chopin
Feldensamkeit	Mr. Searle, Brahms
Ständchen	Jensen
In Zitternden Mondlicht	Halle
Marienwürchen	Schumann
Zwei Grenadiere	Mr. Meyn, Schumann
Romance in E flat	Chester B. Searle
Idylle	Chester B. Searle, Mr. Searle
The Three Wanderers	Herrmann
Sing Me a Song	Sidney Homer
Requiem	Sidney Homer
Young Night Thoughts	Sidney Homer
In Days of Old	Chester B. Searle

Mr. Meyn was compelled to add two encores to the program. The recital was a great success in every way. A reception was held on the afternoon of Wednesday at the home of Mr. and Mrs. William Buntress, at which Mr. Meyn sang six songs.

London Recital by the Misses Sassard.

The Misses Sassard gave a very interesting program of songs at Claridge's Hotel last week, when they had the immediate patronage of Princess Christian of Schleswig-Holstein, Princess Marie-Louise of Schleswig-Holstein, the Duchess of Marlborough, the Dowager Duchess of Newcastle, the Marquis and Marchioness of Lansdowne, the Countess of Kinnoull, Constance, Countess of Romney; the Earl and Countess of Lonsdale, the Lady Marjorie Binney, the Lady William Lennox, the Viscountess Gort, the Lady Ravensworth, Emily, Lady Cranworth, the Dowager Lady Colthurst, Lady Seymour, Lady Prinsep, Lady Cooper, Lady Glen Coats, the Marquis of Villalobar, the Viscount Tredegar, the Hon. Mrs. William Vanneke, Mrs. Burrows, of Stradone; Mrs. Horace Nevill, Mrs. Mackay, Mrs. Ronalds, Mrs. Whitaker, Mrs. Leggett, Mrs. George Coats, Mrs. Wootton-Isaacson, Mrs. Schiff, Mrs. Herbert Samuelson, Mrs. McCormick-Goodhart, Captain and Mrs. Cloman, Mrs. Edward Darell, and Mrs. Hornby Lewis.

Their program was:

Duets—	
Herbstlied	Schumann
Sound the Trumpet	Purcell
Thänen	Tschaikowsky
Die Schwestern	Brahms
Soli (mezzo-soprano)—	
Er ist's	Hugo Wolf
Lehn deine Wang	Sjogren
Les étoiles filantes	Dell'Acqua
Le chant Hindou	Bemberg
(Accompanied by the composer.)	

Duets—	
Ah, My Beloved	H. Zay
A Night in Seville	Margetson
Soli (soprano)—	
Récit. et Air d'Azazel	Debussy
O, süsse Mutter	Loewe
La Chanson des Baisers	Bemberg
(Accompanied by the composer.)	

There was a very large and fashionable audience present, these young singers being great favorites in England, where they have made so many successes. They were both in capital voice at their concert, every one remarking how well they sang. After the program was completed, the Misses Sassard gave a very smart tea to a number of their friends, the tea room at Claridge's being beautifully decorated with flowers. After their unqualified success the young sisters were in the best of spirits and their guests assisted in making the occasion a very gay one. During their stay in London they have sung at many private musicales, and it often happened that they sang both afternoon and evening. At the end of the season here they will go to the Continent for a short stay, then return to America, where they have already a number of engagements booked.

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We're asked to give, to clothe the very poor,
Yet when one sees society's display
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The very rich need clothes far more than they.
—Lippincott's.

Balfour on the subject of visible and audible art said at the recent Welsh Eisteddfod, in London: Pictures are the luxury of the rich. They cannot have any universality. Do what you will; put them even in your galleries, open to all—they were not painted in galleries. They are not in their original setting; they lose, and they must lose something by the fact that they are merely gazed upon by the stream of passers-by, and are not lived with as pictures ought to be. You have to consider music subject to no such limitations. Music does not pay death duties. You have not to find \$400,000 to prevent music going out of your country. You have not got to consider whether a foreign millionaire will not absorb all your works of art as time goes on. Music is of the people; music at its best should be and ought to be the greatest of popular arts.

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MUSICAL STOCKHOLM.

STOCKHOLM, Sweden, July 21, 1909.

The choir-society, "Schubert-Bund," from Wien gave, in the middle of June, two completely outsold concerts in Stockholm. The first concert was given at the Ostermalms Church (the royalties attended this concert); the second took place at Skansen, a very charming point on the Djurgarden. Compositions by Franz Schubert, the patron of the society, were naturally on the program, and delighted the audience with their loveliness, as this composer always does. Quartets by Schubert ought to be more sung by men choirs in Sweden; they always represent some fine music. The conductors of the two concerts were Adolf Kirch and Prof. Hans Wagner.

As the two Schubert-Bund concerts both were given for charity in Sweden, the king kindly relieved the choir from paying the general tax in Sweden for foreign musicians.

At Ystad, a little country town in the south of Sweden, a musical festival was given in June. The first day was wholly devoted to Beethoven, the two other days of the festival mostly to Swedish musicians. Among the contributors were noticed Wilhelm Stenhammar, the exquisite Beethoven interpreter, violinist; Tor Aulin, Royal Opera Conductor Nordquist; the basso singer, Salomon Smith, and many others. From Germany came Prof. Otto Lessman.

Tor Aulin has taken the place as second conductor with the concert society at Gothenburgh. The former second conductor, Olallo Morales, will settle in Stockholm, where Mr. Morales will be a contributor in the Stockholm Daily News.

The king was given an homage at the castle by the Swedish Singers' Association, consisting of nearly 3,000 members from throughout Sweden. Many of them had traveled more than three days to reach Stockholm. The same evening, July 17, a concert was given at the exhibition in Stockholm; the second concert at Skansen, July 18, and attended by 39,000 persons. The weather was splendid and all the patriotic songs made a deep impression on the audience in the tranquil evening.

"Gli Ugonotti" will be the first opera to be given here for the season of 1909-10 at the Royal Opera House at Stockholm, Sweden.

The well-known singing teacher, Aurelia Jager, has received many compliments for her excellent training of the young tenor, David Bjorling, who was, when a pupil at the Metropolitan Opera School of New York, a student some years with Mrs. Jager. She has developed the sing-

er's beautiful voice along artistic lines and his studies will be continued under the direction of his present teacher, Mr. Lomborg.

L. UPLING.

Lines About Lerner.

"The female Godowsky" is rather a formidable title for a small woman of twenty to bear, but that is what Tina Lerner, the young Russian pianist, who recently concluded her first American tour, is called abroad. In Europe, particularly in Germany, Austria, Russia and England, where for the past four seasons she has been playing with constantly increasing popularity, Miss Lerner is considered quite the most promising woman pianist that recent years have produced. She has appeared repeatedly under the most flattering auspices, receiving honors such as few artists of maturer years could show.

It is interesting to note how thoroughly in accord with the European verdict has been the consensus of opinion among American critics who passed judgment on her playing this past year. Said Philip Hale, in the Boston Herald:

Miss Lerner has a thoroughly grounded and modern technic. She does not smear her runs, nor does she drop notes in rapid passages, and in this respect she differs from several applauded young pianists of her sex. Her touch is singularly beautiful, and she has at command, as a colorist, a great variety of nuances. She has ample strength, and to impress or startle an audience she does not find it necessary to pound.

An even more complimentary notice was written by Henry T. Finck, of the New York Evening Post, following Miss Lerner's metropolitan debut last November with the Russian Symphony Orchestra. Said Mr. Finck:

She has acquired a beautiful touch as well as the art of phrasing beautifully, not to speak of an easy, graceful way of tripping up and down the scales and through intricate passages as if they were the easiest things in the world. The most ingratiating thing about her playing was a mysterious feminine spell she cast over every page of the concerto. After this first hearing it seems safe to predict that Miss Lerner will be sure of a double succès de beauté—one for her looks, the other for her beautiful playing.

Under London Charlton's management, Miss Lerner returns to America in October for an extended tour. Indications point unmistakably to a visit even more successful than that of last season.

Clara Clemens in Recital with Albert Spalding.

Clara Clemens, the contralto, is to appear in recital with Albert Spalding at the Monmouth Beach Country Club, August 18. Miss Clemens' concert work for the coming season is being booked by R. E. Johnston.

During those days of August and September when there are no operatic performances in the Munich Royal Opera and the Prince Regent Theater, an orchestra under Ferdinand Löwe, the Vienna conductor, will give concerts devoted to Beethoven, Brahms and Bruckner.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, Mrs. JOHN OLIVER, 156 N. BELLEVUE BLVD., MEMPHIS, TENN., July 26, 1909.

Mrs. C. B. Kelsey, president of the National Federation of Musical Clubs, has been visiting Mrs. John B. Wright in Lincoln, Neb. During Mrs. Kelsey's stay in Lincoln she was the honoré at many social affairs of great brilliancy. Among other notable affairs in honor of Mrs. Wright's distinguished guest was a reception and musicale given by Mrs. William Jennings Bryan and Mrs. Joseph Winger at the home of Mr. Bryan at "Fairview." The reception and program were held on the lawn, the invitations reading for a twilight party at 6.30. The lawn was prettily decorated with the national colors. Members of the Matinee Musicales Club were guests for the evening and Mrs. L. J. Herzog, the retiring president of this organization, introduced the guests. Those in the receiving line were: Mrs. Bryan, Mrs. Kelsey, Mrs. Winger and Miss Lucy Haywood, the present president of the Matinee Musicales Club. Miss Grace Bryan and Mrs. M. D. Welch, of Omaha, served punch to the guests, who were seated by Mrs. John B. Wright, Mrs. A. S. Raymond and Dr. Kate Stoddard. During the evening Mrs. Kelsey made a splendid talk, taking for her subject, "The Orchestra, Its Instruments and Their Uses." The talk was very interesting and very instructive, and Mrs. Kelsey was generally appreciated by the distinguished musical gathering.

The National Federation of Musical Clubs will probably have a new club in Arizona within the next few weeks. The Musicians' Club of Phoenix sends a most interesting outline of its work as mapped out for the coming season and asks for suggestions for a plan of study. The Musicians' Club has been organized about two years and is composed of fifty ambitious artists and students. The club calendar as given is as follows: October 4, open meeting, reception to old and new friends, November 1, Origin and Development of the Dance. December 6, Origin and Development of Chamber Music, Mrs. Louis Dysart, chairman. January 3, Origin and Development of the Sonata, Mrs. C. C. Hutchinson. February 7, Origin and Development of the Opera, Mrs. R. M. Tafel. March 7, Miscellaneous program in charge of the Board. April 4, Origin and Development of the Oratorio, Mrs. A. G. Hulett. May 2, Origin and Development of the Symphony, Mrs. W. E. Deity. Ten minutes will be given to current events on each program, Mrs. W. C. Foster, chairman.

Montana is doing great things in the way of music clubs. The State Federation met for the fifth time in Great Falls, Montana, June 23 to 25 inclusive. Many new clubs are coming into the Federation, the largest among these being the Tuesday Musical Club of Great Falls, the Chaminade Music Club of Deer Lodge, and the Nevin Club of Deer Lodge. The Chaminade Club has for the past two years studied the course outlined by Mrs. F. S. Wardwell, for the National Federation of Musical Clubs. A concert or entertainment is given each year, the proceeds being used to purchase the Year Books. It is very probable that many new music clubs will be organized in Montana during the coming year, as the result of the good work done at the biennial meeting of the National Federation of Musical Clubs, held in Grand Rapids last May.

NOLA NANCE OLIVER.

Eugen d'Albert's new opera, "Izeyl," will have its premiere at Hamburg next October.

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35 WEYMOUTH ST.,
LONDON, W., July 21, 1909.

The two last weeks of the opera season at Covent Garden will by no means be the least brilliant of the season. Monday evening "Aida" was the opera sung, with Miss de Lys in the title role; Madame Kirkby-Lunn, Amneris; Slezak, Rhadames; Marcoux, Ramfis; Scotti, Amonasro; Huberty, the King. Mr. Panizza conducted. The staging of operas at Covent Garden is always one of the features of the performances, and on Monday evening the mounting of "Aida" may be said to have been magnificent, both as to costumes and scenery, while the singers were all at their very best. This is the second time that Miss de Lys has sung the role of Aida in London this season, and each time she made a deep impression, by her beautiful voice and her clever acting. She is a young American who has been abroad for a few years, part of the time coaching with Jean de Reszké and part of the time filling engagements in Italy and on the Continent. Last winter she made a tour with Battistini, and is engaged for another tour the coming winter. She has all the qualifications for operatic success. In appearance she has everything in her favor, while her voice is beautiful in quality and power. The others in the cast were those who have previously appeared many times in their respective roles with the exception of Mr. Slezak, this being the second time he has sung the part of Rhadames here this season.

It has been decided to give two extra performances at Covent Garden, which will prolong the season up to the end of July. "La Bohème" and "Louise" are the operas selected for representation, with the casts of previous performances. Thus the season ends Saturday, July 31, after a brilliant three months. At each performance there have been audiences that on many occasions crowded the house to its capacity, and upon no evening has there been a "poor" house. All the novelties announced previous to the season have been given, these including "Samson et Delila," "Louise," "Pelleas et Melisande," and the new opera, "Tess." Extra matinees have also taken place when some of the standard Italian operas were sung. Taken altogether the season of 1909 has been one of the most brilliant of recent years.

During the winter Lancelot, of the Referee, had a num-

ber of articles on "Modern British Art Songs," for which he requested the British composers to send in their publications. One of the songs that he picked out for special mention was "A Lament," by Theodore Holland. Jean Waterston has included this song in her programs recently, and it was one that she sang at Mr. Cernicoff's concert at Aeolian Hall in June. Miss Waterston is one of the most artistic singers before the public at the present time, and her interpretations of songs are always notable. "Chanson d'Amour," a violin piece by Mr. Holland, has had many successes, and recently Rudolf Bauerkeller played it at his violin recital. Dorothy Ewens also included this number in her program when she played at Baron Grouvelle's soirée musicale recently. Mr. Holland's "Gavotte Pastorale" is another of his compositions that is included in the repertory of several of the large orchestras of London and the Provinces. Recently at one of the Blackpool Promenade Concerts, Professor Speelman, sub-conductor of the Halle Orchestra, played this gavot, afterward writing to Mr. Holland: "Your gavot was very much appreciated both by the audience and us." In Germany Mr. Holland's compositions are well and favorably known, his songs being frequently sung by Alexander

Heinemann, while Theodore Spiering includes in his programs all of Mr. Holland's violin pieces. It was Mr. Spiering who first played his sonata for violin and piano in London, the composition being marked by "distinction and beauty."

Just at the end of the season social affairs crowd each other very closely, and musicales, "at homes," teas and receptions follow in quick succession. Last Monday evening, Mr. Cernicoff, the Russian pianist, gave a smart evening party which was attended by about 150 guests. There was, of course, a fine program of music, the greater part of it being devoted to works by Theodore Holland. Paul Reimers, Jean Waterston, Hugh Peyton, Isabel Hirschfeld, and Edina Bligh, as well as Mr. Cernicoff took part in the program, which was greatly enjoyed. Mr. Holland's songs have a charm all their own, while his violin compositions have achieved a fine success whenever played in public or private. There is an individuality of style that always attracts. Among those present were the Princess Dalgourousky, Marquis de Villalobar, Count Primoli, Lady Schwann, Lady Gervase Clarke, Mrs. Harmsworth, Hon. Miss Cadogan and Miss Winslow. The house was beautifully decorated with flowers, and as the evening was a fine one, the garden, brilliantly lighted with Japanese lanterns, was available. Almost immediately Mr. Cernicoff is leaving town for three weeks in the English Provinces, after which he goes to the Continent for a holiday, visiting Switzerland, where some of his relatives reside.

Mr. and Mrs. Horatio Connell are leaving town tomorrow for their summer holiday, going first for a visit near Rugby, and then on to Switzerland for a couple of months. Last Saturday Mrs. Connell gave an afternoon party as a farewell to friends before leaving town, among those present being Mme. Cleaver Simon, one of the directors of the Delle Sedie School of Singing; Dr. Rumschyski, Russian pianist; Madame de Heredia and her daughter, Miss de Heredia, a young Spanish girl who has been studying during the winter with Mr. Connell, and who possesses a fine soprano voice; Waldimer Sommerfelt and Mrs. Sommerfelt, the former a Norwegian composer, who has made a name on the Continent, having just had an opera produced in Germany; Mrs. Creamer, an artist, who asked Mr. Connell for a sitting, and the portrait, a most excellent one, will be exhibited in the autumn both in London and Paris; the Misses Hyatt, and Miss Magnea. There was a quite informal musical program, Dr. Rumschyski playing some Chopin and Saint-Saëns, Mr. Sommerfelt some of his own compositions for the piano, Miss Hyatt sang songs by Hildach and Mr. Connell, "by request," included some Brahms songs in his contributions to the music of the afternoon. He was in fine voice, and as usual charmed all who heard him sing.

Mrs. Stuart and her daughter Evelyn gave a musicale last week that was attended by about one hundred and twenty guests. It was, of course, to be expected that the program would be a fine one, as is always the case when Miss Stuart has the arrangement. The program opened with a movement from Hurlston's sonata for piano



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and cello; then came groups of songs sung by Hugh Peyton, Jean Waterston, Horatio Connell, Miss Sanderson de Crowe and Gordon Cleather. The vocalists were again heard in the second part of the program, but it was not until the printed program was finished that Miss Stuart played some solos. Among those present were Lady Arnold, Sir Aubrey and Lady Dean-Paul, the Hon. Stephen Powys, Madame Wieniawski, Signor Arbos, Dr. Liehhammer, Hilda Trevelyan, Mr. and Mrs. Nigel Playfair, Mr. and Mrs. Ludovic Goetz, Mr. Macleod, of Padboll; Mr. von Sachs and Alexander Wierth, of the Dresden Court Theater, and Chevalier Wilhelm Ganz. Since her Easter holiday, Miss Stuart has played at many concerts and "at homes," including Mr. Peyton's, Miss Bligh's, Mr. Cernicoff's, and Georgina Ganz's concerts; Sir Fitzroy and Lady Maclean's and Mr. Ganz's "at homes." Miss Stuart has booked important engagements for the autumn in Berlin, as well as in England and in Vienna at the Symphony concerts under Ferdinand Lowe. She also plays at the Promenade Concerts and has other engagements booked for the winter.

Herman Klein, since his arrival in London, has been the very busiest of men. Arranging for the lease of a house is alone a lengthy task, and when with that is combined answering letters of applications for lessons, interviewing prospective pupils, and the thousand and one details necessitated by his return to this city, every moment has been full of thought and care. But the important matter of a residence is now arranged, and at 40 Avenue road, St. John's Wood, Mr. Klein has found the ideal house and garden for which he wished. The place is now in the hands of the decorators, but all will be complete early in September, when pupils will arrive from America to resume their studies, and new pupils will commence lessons. For studio purposes, Mr. Klein has taken a suite of rooms at Bechstein Hall, the number being 40 Wigmore street, house and studio bearing the same number. The location of these studios is very central and the rooms are beautifully decorated, most attractive in every way. A great compliment has been paid Mr. Klein in having been asked to resume the professorship at the Guildhall School of Music that he resigned when he went to America. This professorship he held for fourteen years, and again takes up the duties there in the autumn, after an absence of eight years. Mr. and Mrs. Klein are spending the summer in Berkshire, at a little hotel in Moultsford, with the thoroughly English name of "Beetle and Wedge Hotel," quite in the country and one of the loveliest parts of England.

The London Symphony Orchestra completed its fifth season with the Patron's Fund concert. This season has been the most successful, from a pecuniary as well as artistic point of view, since the commencement of the orchestra in 1904. There were a number of first performances of works by British composers as well as foreign ones, and the soloists included the names of many of the best known musicians here or abroad. Four conductors appeared—Dr. Hans Richter, Wassili Safonoff, Arthur Nikisch and Emil Mlynarski. In addition to their own fifteen symphony concerts, the orchestra has played at thirty-four Sunday afternoon concerts at Albert Hall, twenty-eight concerts under various conductors, at the Handel Festival and the Percy Harrison tour. The next season opens on October 25 under the direction of Dr. Hans Richter, and Katharine Goodson is to be the soloist. The series will consist of twelve concerts, of which Dr. Richter

will conduct seven, Arthur Nikisch two, Wassili Safonoff two, and Sergei Kussewitzky one. At the second concert Paderewski's new symphony will be performed for the first time in England, and at this concert Paderewski will appear and play a concerto with the orchestra. The orchestra has been engaged for the Newcastle Festival in October, for the Percy Harrison tour when it will visit many of the principal cities of England and Scotland, and also for a tour with Sir Edward Elgar, when he will conduct the concerts.

Four works by British composers were given at the Patron's Fund concert last week. They were Montague Phillips' symphonic poem, "Boadicea"; a piano concerto in D minor, by Hayden Wood; J. St. A. Johnson's "Three Scottish Pictures" for orchestra, and two songs for baritone and orchestra by Frank Bridge. These were sung by Robert Chignell, who has been one of Charles Clark's pupils during the past winter.

At the Haymarket Theater last week a romantic opera in three acts, entitled "Truda," was performed for copyright purposes. There was no attempt to give it in any but concert form. The music was tuneful and the story interesting. The libretto by Mrs. Richard Kirmse has been set to verse by Edmund Clutterbuck, while Richard Kirmse and Hubert Bath are responsible for the musical portion.

The Birmingham Musical Festival is set down for October 5, 6, 7 and 8. The principal vocalists are Perceval Allen, Donald, Agnes Nicholls, Gleeson-White, Ada Crossley, Phyllis Lett, Kirkby-Lunn, John Coates, John Harrison, Walter Hyde, Frederic Austin, Dalton Baker, Georg Henschel and Robert Radford. The works to be performed are "Elijah," Rutland Boughton's new work, "A Song at Midnight," "Dream of Gerontius," Bach's "The Spirit Also Helpeth Us," Mozart's "Jupiter" symphony, Dvorák's "Stabat Mater," Handel's "Judas Macabæus," the second and third parts of Granville Bantock's "Omar Khayyam," Cherubini's "Mass in C," Brahms' "Song of Destiny," Beethoven's "Eroica" symphony, and Berlioz's "Faust."

An American, who has taken up his permanent residence in London, is A. J. Goodrich, whose books on "Musical Analysis" and kindred subjects are so well known in his own country. Mr. Goodrich has already identified himself with musical matters in England, and he will probably have a busy winter with lectures and writing. There was an impression that Mr. Goodrich had only come to London on a visit, but when he left America it was to take up his residence in this big city of so many musical interests.

Among the New Yorkers who have visited London during the summer was Daniel Visanska, the well known violin teacher of New York and Philadelphia. Mr. Visanska met his pupil, Franklin Gittelson, of Philadelphia, in London, and heard many complimentary things about the lad's playing from managers and leading teachers who have heard him. Only thirteen years of age, he has a great repertory, and as he owes all his training to Mr. Visanska, it is most complimentary to hear such unstinted praise of young Gittelson's work. From London, Mr. Visanska goes to Paris and sails for America late in August.

A. T. KING.

Lamperti-Valda School of Singing in Paris.

Biography, a fascinating study to all intelligent, well read persons, has furnished no more interesting career than that achieved by the late Francesco Lamperti. His method of singing has immortalized him, and the announcement made in THE MUSICAL COURIER in the issue of May 26, 1909, that the maestro's widow, and Giulia Valda, one of his favorite pupils, were to establish a school of singing in Paris, overwhelmed these ladies with inquiries. Madame Valda, who is still in New York, was besieged through correspondence and personal calls by those desirous of obtaining more detailed information. In less than one month after this article appeared, Madame Valda received scores of letters from all sections of the country. Texas and California were two States from which the artist-teacher received the most enthusiastic encouragement, and as a result already fourteen young women, representing the four points of the compass, have been "booked" to sail with Madame Valda in October. Many more are planning to go, and so the school will be launched with a class of young American women, all possessing lovely voices. Besides the so-called recruits which Madame Valda will take to Paris with her, a number of pupils from her New York studio will also go and "finish," and remain and study at the school until their debuts have been arranged for. Among these advanced pupils is a California girl, with a rarely beautiful lyric voice. This student, who demonstrates so completely the pure Lamperti bel canto, is to make her debut next year, and three others will have their first appearances in opera the year after next.

Madame Lamperti, who is now in Paris, will go to Milan the middle of August to collect the pension which the Italian Government has voted to her because of her husband's illustrious services to lyric art, and then she will return to Paris and decide about a site. Several are now being considered. As stated in THE MUSICAL COURIER last May, Mesdames Lamperti and Valda will not only teach these young women how to sing, but they have offered to chaperone and look after their personal welfare from day to day, if necessary.

Any further inquiries should be addressed to Madame Giulia Valda, the Newport, 206 West Fifty-second street, New York.

Tilly Koenen in Vienna.

Tilly Koenen, as is well known, is now a well established favorite with the Vienna public, but unlike many singers who must gradually win their way to fame, she was welcomed at her first appearances in the Austrian capital as a wonderfully gifted artist, as the following criticism, written after her second recital, shows:

Like one intoxicated with melody and the wonderful quality of a human voice I returned home after Tilly Koenen's second song recital. What a glorious instrument God has here created! And with what passionate beauty it rings out anew! It may be said that the new celebrity lacks something in point of polish and that she has not yet reached the artistic heights of maturity, but let one seek to find her equal and it will then be seen that she is simply incomparable.—Deutsche Zeitung, Vienna.

Louis Blumenberg at German Watering Places.

Louis Blumenberg, having ended his visits in London and Paris, is spending some weeks at the watering places in Germany. He enjoyed a sojourn at Bad Ems, and from there left for Wiesbaden. Mr. Blumenberg has been entertained by numerous celebrities, and in turn has entertained some of his professional and personal friends. When last heard from he made no announcements about his return to New York.

There is open-air opera at Aix-les-Bains, France. Recently the week's repertory was "Herodiade," "Mireille" and "Lohengrin." There are debutants utilized at these performances, which are merely incidental to a sporting season in a sporting resort.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES), 1
PARIS, July 5, 1909. f
(Delayed in Transmission.)

The Chopin Festival.—A crowded, enthusiastic and comprehending audience applauded to the echo the artistic talent at the Chopin Festival in the vast Trocadero Hall Tuesday last. MM. Dujardin-Beaumetz and Camille Saint-Saëns aided "Comœdia's" initiative, and as M. Alfred Bruneau pointed out in his eloquent discourse, the "Association des Artistes Musiciens" was enriched thereby. A wave of emotion swept over all as Chopin's own piano (a Pleyel) was brought forward and Wanda Landowska magically set free its imprisoned harmony. Madeleine Roch had already attuned music and poetry in her recitation of "La Musique," by Saint-Saëns. The poetry of motion was subtly expressed by Mlle. Pavlova and M. Kosloff, musically accompanied by M. Emile Bourgeois, and the calm sweetness of Madame Litvinne charmed the air. MM. Raoul Pugno, Lucien Wurmser, André Hekking evoked the very spirit of Chopin. Mlle. Magdeleine, under the hypnotic guidance of Professor Magnin, thrilled the audience by her subconscious art. Here is the program:

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Mazurka en ut dièse mineur.

Wanda Landowska,
qui jouera sur le piano Pleyel ayant appartenu à Chopin.
Mélodies.
Felia Litvinne, de l'Opéra.

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DEUXIEME PARTIE.

Rondo pour deux pianos.
Raoul Pugno et Lucien Wurmser.

Valse en si mineur.
Valse en sol bémol majeur.
Valse en fa majeur.
Wanda Landowska.

Valse-Posthume en la bémol.
Finale de la Sonate en si mineur.
Lucien Wurmser.

Interprétés en première audition par Mlle. Magdeleine, en état d'hypnose, avec le concours de Prof. Em. Magnin.

On the same evening there was a "Campbell-Tipton soiree" at the King Clark studios, when the entire program consisted of original compositions, vocal and instrumental, by Mr. Tipton. The interpreting artists were Ruth Lewis, Jean Pyne, Francis Rogers, John Braun (all of whom have studied with King Clark); Paul Loyonnet (pianist), Marcel Chailley (violinist), with the composer presiding at the piano.

Madame Tetrassini, the great coloratura singer, has added Paris captive to her wondrous charm and come in



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triumph through the criticisms of keen eyed, keen eared Parisians. They thronged to the Trocadero prepared heartedly to test to the full the stranger's far reaching musical reputation. She sang, she conquered, and all rejoiced in such a conquest. Tremblingly, exultantly the word went around, "Another Patti." It softened all hearts, fired all souls; not one so dull and cold but felt the pathos and beauty of "Lucia di Lammermoor," "La Traviata," the "Pardon de Ploermel." Madame Tetrassini is the gifted possessor of that highest art which appears to one as Nature's self, as a spontaneous emission of tones from the heart of hearts. The polonaise from "Mignon" seemed rendered by the very spirit of music and swept all before it in a mighty flood of enthusiastic applause.

The soiree given at the Opéra in aid of the sufferers

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from the catastrophe in the south of France was most brilliant and brought in a sum of 61,400 francs for distribution. The program opened with the Farandole from "L'Arlesienne." M. Messager conducted and the Opéra ballet was exquisitely picturesque. To the charm of Mlle. Boni and Mlle. Lobstein was added that of Mlle. Kchessinska. Then followed the second act of Gounod's "Roméo et Juliette," sung by Mlle. Lipkowska, M. Smirnow, Madame Goulancourt and M. Chapellon. Repeated encores testified to the success of "Roméo et Juliette." Next came lively applause for M. Raoul Gunsbourg's "Le Vieil Aigle." Marguerita Carré interpreted Zina with her habitual passion and tenderness. M. Chaliapine and M. Rousselière drew forth generous applause which was prolonged as star after star of the Academy of Music added lustre to the program. Russian dances charmed the eye and lastly the Opéra gave effectively the prison scene of "Faust."

M. Albert Carré has received at the Opéra-Comique M. Buyat, deputy and reporter of the Beaux-Arts; M. Meyer, former deputy of Isère, and M. Adolphe Boschot, the distinguished biographer of Berlioz. This group of Berliozists wished to ask the director of the Opéra-Comique to bring out "Benvenuto Cellini" once again. This work of Berlioz, overflowing with youth and which still holds its own in Germany's great theaters, is almost unknown to our public. M. Carré, speaking reservedly about "Benvenuto Cellini," gave his hearers to understand that he intends, during the season of 1910-1911, again to bring out the "Trojans at Carthage" (by Berlioz).

The Conservatoire International d'Opéra et de Chant has received through its director, Frank G. Dossert, the following letter, which should be of vital importance to students who know and appreciate the value of the promise therein contained:

Frank G. Dossert, Director, Conservatoire International d'Opéra et de Chant, Paris:

DEAR DOCTOR DOSSERT: I cordially endorse the principle upon which you have established your Conservatory of Opera and am happy to associate myself on the committee with my friends, Massenet, Weingartner, Carré, Erlanger and the other eminent musicians who have given their endorsement of the institution. I shall always be prepared to give auditions to such students of your conservatory as give evidence of possessing the requisites for an operatic career. Should I be convinced of their merit in this respect I promise to give them an opportunity for the development of their talents in one of my opera houses.

Very truly yours,
(Signed) OSCAR HAMMERSTEIN.

Henriette Regrier, on August 3, 1904, while dancing in "Guillaume Tell" at the Opéra, had her left foot dislocated; she blamed the accident on the ballet master, M. Staats, who, she claimed, did not "receive" her properly after an "enlevé" and a "pirouette." She has not been able to practice her profession since it occurred. Suit having been brought for damages against M. Léo Staats, ballet master at the Opéra, and M. Pedro Gailhard, the late director, the Paris courts have now decided against the dancer. In giving its decision, the court held that though M. Staats may have caused the accident by carelessness,

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the fact that Mlle. Regnier let three years pass before she brought her case non-suited her.

Treasure-trove is still to be found along the banks of the Seine in the boxes of second-hand books. For instance, one of my friends discovered two manuscripts of Auber and Halévy, two improvisations composed at the time of the Magenta and Solferino victories. Fifty years ago all the big theaters wished to celebrate these battles by triumphant songs, and the critic of Rovray then wrote in his note book: Méry, who improvises verses with as much rapidity as the Zouaves take batteries, has composed some very fine war odes. M. Auber wished to render the first musical homage to the glory of our arms. This martial song struck up by Gueymard in a voice which drowned the brass instruments and dominated the orchestra, was greeted with immense applause by the entire hall at the Opéra. . . . The Opéra-Comique applied to MM. de Saint-Georges and Halévy. . . . The two manuscripts were no less than the originals or autograph copies, works composed by Auber and Halévy at the time of Magenta and Solferino. (That's what one gets by rummaging through old books on the quays.)

Henry Eames returned from a very successful recital tour of Ireland and has since played in Lausanne, Switzerland. Mr. Eames and family, together with three scholars, are now at Morges, Switzerland, for the summer. His Paris studio will be re-opened September 1 and his assistant, Miss Archibald, will teach in Paris throughout the summer.

In a recent newspaper article treating of honors for American musicians, there seemed to be considerable confusion with regard to the degree or decoration of the "Palmes Académiques" conferred on Americans by the French Government. In answer to a communication on the subject, I herewith give a list of names from memory of American musicians who have been decorated with the Academic Palms—which list, however, may not be complete: Fannie Edgar Thomas, representing the New York Musical Courier; Minnie Tracey, opera and concert singer; Gustin Wright, concert organist; Charles Holman-Black, singer and writer; Delma-Heide, musician and writer, representing THE MUSICAL COURIER of New York; Frank King Clark, singer and teacher; Fendall Pegram, singer and teacher; Wager Swayne, pianist and teacher; William C. Carl, organist and teacher. As already remarked, there may be other American musicians thus honored whose names do not at this moment come to mind.

Jeannette Durno, the pianist, will arrive in Paris about

the middle of July accompanied by a party of her pupils, and will spend the summer months in and near Paris.

George Hamlin, the celebrated tenor from Chicago, is in Paris coaching daily with King Clark. Later on he will leave for Switzerland, Italy, Germany and the Tyrol, sailing for home September 11, from Holland.

Francis Rogers, who has been in Paris two months and a half coaching daily with King Clark, is leaving for a month's trip before returning to America, where he is to tour with Madame Sembrich.

Signor Gatti-Casazza, director of the Metropolitan Opera, New York, has bought the rights for North America of M. Jean Nougé's opera, "Quo Vadis," which was



MARIE DELNA IN "FALSTAFF."

Just engaged for the Metropolitan Opera House.

played at the Nice Opéra last winter. The Metropolitan Company also owns the rights for America of Alfred Bruneau's opera, "L'Attaque du Moulin," in which Marie Delna so successfully created the leading female role and played it a hundred successive nights. I understand that this opera must be produced by the Metropolitan Company before the end of April next, as the rights will then expire.

John Braun, the Philadelphia tenor, who has also been working daily with King Clark since the middle of April,

has left Paris with Mrs. Braum for England, where they will tour.

D——, one of the wittiest of Parisians, in a friend's box at the Opéra, was listening to "Thais," or rather trying to do so, for his hostess talked incessantly and derided the music with her shrill voice. At the end of the opera she invited him to the next subscribers' night. "With pleasure," replied he; "I have never heard you in 'Faust'!"

The pianist De Kalkbrenner was mightily proud of the "de" attached to his name and sported it at every opportunity. "Do you know," said he one day to an acquaintance, "that the ennobling of my family goes back to the crusades? One of my ancestors accompanied the Emperor Barbarossa." "At the piano?" asked the other.

DELMA-HEIDE.

R. E. Johnston Engages a Representative.

R. E. Johnston, musical manager, has engaged Katherine Wright, of the well known Wright family, founders of the American steamship line, to represent him among his large clientele for the coming season. Mr. Johnston met Miss Wright in Europe recently, where she was living with her friend, Miss Ormond, the Boston singer, and studying the piano. He says he was so struck with her strong personality and thoroughly evident business ability that he persuaded her to drop her musical aspirations, come back to America, and learn the musical business from his office. She expects to be in New York early in September, and will enter upon her new duties at once.

Dr. Lawson to Make a Southern Tour.

Dr. Franklin Lawson, the popular tenor, has been engaged by one of the Southern bureaus for a five weeks' tour through the South next spring, beginning early in April. Dr. Lawson is now in Paris, with a class, coaching with King Clark, who, he says, is the greatest teacher in Europe.

The manuscript of one of Brahms' sonatas for piano (the one dedicated to Albert Dietrich), was sold at an auction in Berlin the other day for nearly \$1,000. Three Chopin pieces brought \$950, two Beethoven pieces \$125 and \$135, and a Haydn composition went for \$175. For three Schubert songs the sums of \$140, \$175 and \$240 were paid. Schubert himself sold these songs for 10 cents apiece.

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WHY ENGLAND IS UNMUSICAL.

BY THOMAS BEECHAM.

[Although he sang as a child of five, and studied the piano from the time he was six, it was not till he went to Oxford that Thomas Beecham commenced his musical career as a composer. His first efforts took the shape of various songs and orchestral works, which were produced at Oxford under his direction, and on leaving college he went to reside for eighteen months in his native town of St. Helens, founding and conducting an orchestra there. His success in this venture led him to take up conducting in earnest, and he is next heard of conducting the Halle Orchestra in St. Helens, and also for the Imperial Opera Company, which toured the suburbs in 1902. During this time he wrote two operas and many other works, and then, after two years of foreign travel, founded the New Symphony Orchestra in 1906. In the autumn of last year he founded the Thomas Beecham Orchestra, which has won many successes already, and with which Mr. Beecham will tour the Provinces this autumn.]

The flattering critics, who, for patriotic reasons, insist upon telling us that we are a musical nation, always seem to me to be the principal stumbling blocks to musical advancement in this country. As long as you go on patting a man on the back and telling him he is musical he will be content to sit in his chair at home without troubling to cross the road to a concert. Tell him he is unmusical, and that his lack of knowledge in this direction is a thing to be ashamed of, and you at once spur him on to make some effort towards advancement.

Surely, if we were a musical nation, we should have fine English artists, opera houses, provincial orchestras, and a hundred and one musical things which other countries can boast of. Of course, foreign artists who come to this country are never tired of telling us that we are intensely musical, for the simple reason that they wish us to go on being self-satisfied, since our advancement would mean competition with them. The truth is we have allowed ourselves to be flattered up into such a state of self-conceit that, apart from being the musical laughing stock of the world, we are looked upon as "mugs," who can continually be taken in by foreign artists, because we are content to listen to rotten foreign pianists, rotten foreign singers, rotten foreign orchestras; to be content with rotten foreign conductors, and so on. The fact is, music in this country is largely an economic question. I doubt if in any other country in the world as much money flows into its coffers as here. But, alas, it flows in in the wrong way. We spend millions on charitable musical affairs. People who will not spend one hundred pence to hear good music or to assist the foundation of a national opera house, will willingly give £100 for a bad concert in aid of some hospital, simply for the sake of seeing their names in the published lists.

I do not, believe me, grudge this money to our hospitals, but, intensely interested in music as I am and believing from the bottom of my heart in our national abilities in

this direction, I cannot help deploring the state of things which now prevails. Give the hospitals their £100 by all means, but, if this must be done through the medium of a concert, provide good music instead of drivel, which only lowers the whole tone of art and helps to encourage the nation to continue wallowing in its musical slough of despond.

There are many things characteristic of our national and social life which themselves combat advance in art.



THOMAS BEECHAM.

Conductor of Beecham Orchestra.

First of all, let us consider the average life of the average Englishman. It is a hopelessly cut-and-dried affair that discourages any development of the imagination. The average middle class Englishman—and the middle class, having most money, can do most to encourage Art—has eggs and bacon for breakfast every morning, catches a certain train, or starts at a certain time, to get to his

office, or his shop, returns home at a fixed hour, reads his paper in the evening, and invariably eats roast beef on Sunday. If, once in a while, he requires amusement, he goes to a musical comedy or a variety entertainment. Perhaps once in ten years expansion in his imagination occurs, but if it does, he invariably goes—abroad! It is the conventional life we lead which smothers our imagination, and which is responsible for the fact that, whether it be in politics, philosophy, poetry, drama, literature, or art, we have little invention and few ideas. If ever a man who is any good arises in our midst he is sure either to have a dash of the foreigner or to be an Irishman!

Another thing which bars advance in many directions is the conservative puritanical spirit which prevails so overwhelmingly in England. There are millions of people in the North who regard theatrical performances and concerts as dangerous, perilous, and Satanic affairs, and until this point of view is altered we shall continue to be content with dirty and dismal surroundings rather than consent to innovations which are bright, clean, and up to date.

The lower classes are distinctly better off in this respect. They have fewer conventions, are freer, and possess a certain amount of imagination and emotion in consequence. They have neither the inclination nor the opportunity to like fine or distinguished music, but, although their outlook is narrow, primitive, and undistinguished, yet they do like music of a kind, and, according to their lights, are at any rate genuine. I have no doubt whatever that as education advances musical and artistic appreciation will also advance among the masses.

To read sentimental novels, to live in dirty and soot-blackened towns, and to lead cut-and-dried existences does not promote an appreciation of, or a desire for, refinement, and as refinement is the keynote of all that is best in art, the artistic appreciation of England as a nation must lag behind that of other nations until we take some steps to improve the surroundings in which we live. Fortunately, in productive and executive directions, things are very different. For I believe that there are more able musicians among us today than there have ever been before. I consider that the standard here is as high as it is in any other country, for we have a large number of fine, executive artists, and a variety of talent in the way of composers that can hold its own at the present day against any other country.

But what chance has music of sending its message to the millions of workers who spend their lives, for instance, in those great commercial and manufacturing towns of ours where they seldom see the sky for smoke? It is beneath the green trees and among the smiling meadows of nature that the sermon or art can be best understood and most easily appreciated, and not till we have learnt to live as people have learnt to live in other countries, will our children have time to look beyond their smoke-grimed roof-trees to the sunlit, verdant hills where Orpheus discourses a strain capable of awakening in their hearts all that is noblest, purest and best.

The Beecham Orchestra, with Kathleen Parlow and Thomas Quinlan as soloists, will open their tour in America on Easter Sunday at the Metropolitan Opera House, New York.

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A Tribute to the Memory of MacDowell's Mother.

Passed away Monday, July 12, 1909, at the home of her son Walter, near Phoenicia, N. Y. (Catskill Mountains), Frances M. MacDowell, née Knapp, wife of Thomas F. MacDowell and mother of the late lamented Edward MacDowell. Mrs. MacDowell was born in Fredonia, N. Y., December 30, 1837, and was married in New York in 1856, where she lived the remaining fifty-three significant years of her life.

To have been the mother of a genius is such a distinction as will justly evoke tribute. But this mother was herself so rich in endowments and attainments that her own personality distinguished her independent of relationship or association; and in complement with her manifold interests in everything pertaining to the ennoblement of life, she had the great faculty of winning ardent and steadfast love from all her friends. Her comprehensive love of all artistic expression was a charm that won the admiration and friendship of many of the most eminent composers, painters, authors, virtuosi and critics. Her innate artistic perception, coupled with years of association with artistic expression, produced in her one of the most competent judges of merit in any of its creative forms.

In her home she was a queenly mother and devoted wife; in her social life she was a comrade, sympathetic with any vital interest or need; in her presence one felt the embodiment of womanly grace and power.

The musical world will cherish her memory for the inestimable service she rendered in the guidance of her son's musical education. After watchful supervision of his work at home she accompanied him to Paris and German cities, where she selected his teachers, directed his reading and steadfastly sought the most potent means and influences for the full development of his genius.

Her death was sudden, having seemingly recovered from a protracted and serious last winter's illness. The bereaved husband is a man of pronounced esthetic instincts, a noble character and lovable personality, who, despite his advanced years, has been in excellent health. But to endure his present bereavement with the open wound of his son's tragic death calls for a stout heart

and a serene spirit. May the sympathy of countless friends and a grateful world aid him in this ordeal.

E. C. F.

The Haydn Tablet in Vienna.

During the Haydn celebrations in Vienna, an event took place which perhaps was not so important as the main festivities, but nevertheless had its significance in the general scheme, even though it was pretty well overlooked by both the press and the public at the time. In the treasure chamber of the Maria Zeller Memorial Church a commemorative tablet was affixed to honor the composer



of the Maria Zeller Mass. The handsome art tablet is the work of F. Rumwolf, in Vienna, and consists of a richly chased silver plate surmounted by a fine medallion portrait of Haydn. In connection with the ceremonies there was a performance of the Maria Zeller Mass, conducted by Franz Urban, and a dignified oration by the Rev. Dr.

Weissenhofer. Many guests of local prominence were present at the unveiling. A photograph of the tablet is presented herewith.

Dr. Lawson and His Pupils Abroad.

Dr. Franklin Lawson, the tenor and teacher, is reaping success after success with his pupils in Paris. The Lawson party sailed from New York on the new steamer George Washington, July 1, and at the ship concert Tuesday evening, July 6, all took part in the program. Among those who distinguished themselves were Josephine Zipperlen, the contralto, and vocal teacher of Irvington, N. J.; Helen Carrington, soprano; Helen Kloberg, soprano; Franklin Keller and Harold Howe. The piano accompaniments were played by Pauline Nurnberger. Each one of these students has a definite aim in view.

Both as teacher and singer, Mrs. Zipperlen has made a reputation in her town. She regards study as a necessity for every progressive artist. While in Paris she will take a special course of King Clark and "coach" daily with Dr. Lawson, and the accompanist, Miss Nurnberger.

Miss Carrington, who takes daily lessons from Dr. Lawson while in Paris, is preparing herself for light opera. She has made very favorable impressions in roles like Olive, Patience, and other operettas of this school. At concerts at the Waldorf-Astoria, the Hotel Astor, and private houses the pleasing voice of Miss Carrington has also made many admirers for her.

Miss Kloberg, who has been for three years a soloist in the choir of the Ludlow Reformed Church at Yonkers, N. Y., is another who has had success in operetta and concert work. Now with the class in Paris, Miss Kloberg takes daily lessons with Dr. Lawson, and pursues special work with King Clark. The Lawson students are frequent attendants at the Opera, and enjoy all the artistic delights which intelligent Americans find in the French capital.

George Arnold, of Bosham, Sussex, England, who recently celebrated his ninetieth birthday surrounded by his children, grandchildren and great-grandchildren, has been a member of the choir of Holy Trinity Church at Bosham for eighty years. Notwithstanding his great age he is in his place at both services on Sunday. "I consider singing beneficial to health," he said, "as I always enjoy my food after a long practice. I am still enjoying good health, thank God, and could sing an anthem tonight."

Wilhelm Schwab, a well known singing teacher at the Stuttgart Conservatory, died in that city not long ago.

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CHICAGO, Ill., July 31, 1909.

The Cable Company has announced the establishing of a new musical bureau for the purpose of developing new business and a wider territory for the Chicago musical artist. For several years, operating on the basis of extending aid to music and musicians in every possible manner, The Cable Company has established a precedent, has been a pioneer in this matter of taking personal interest in the welfare of the young and ambitious artist. Cable Hall has become famous for his and her exploitation, in fact the hospitality of this enterprising house has, on many occasions, been the opening wedge for many of the neophytes in their effort to find a suitable place or hall for a public hearing. By the placing of the bureau on a business footing the booking of the artist, which has heretofore been carried on by the firm without any systematized effort, will cover a much broader field, become a greater possibility, and remain compatible with The Cable Company's first endeavors.

Clarence Dickinson, long associated with the best interests of Chicago's musical life, will shortly leave here to take up his permanent residence in New York City, having been appointed organist of the Brick Presbyterian Church and conductor of the Mendelssohn Glee Club in New York. Both positions are the best of their kind in the East. The Mendelssohn Club is one of the great male choruses of the day; during its forty years' existence it has had such men as Mosenthal, MacDowell, and Mees as directors. The Brick Church has long been known as one of the oldest and most influential churches of New York; and a great compliment to Mr. Dickinson is the fact that he was the first choice, for both positions, selected from a number of prominent men considered. Officiating for many years as organist and choir-master of St. James' Episcopal Church and the Kehilath Anshe Mayeiv Temple, in Chicago; organizer and conductor of Chicago's Musical Art Society, and director of the Cosmopolitan School of Music, Mr. Dickinson has established an enviable reputation. The Northwestern University recently conferred upon him the honorary degree of Master of Arts, for his services to the cause of music in the West.

Dr. F. Ziegfeld, president of the Chicago Musical College, returned from Europe last week and immediately assumed his usual directorship of affairs at the college. This latest voyage completes Dr. Ziegfeld's 114th trip across the Atlantic. He was accompanied home by Mrs. Ziegfeld, who travels with her husband on practically all of his foreign trips. A reception was given Dr. Ziegfeld the morning following his return at the college building, for which occasion his many friends had banked his office-studio with American Beauty roses.

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servatory of Music is one of the most attractive books ever issued by this school. Several new additions to the faculty have been announced, including Arthur Olaf Anderson, a young composer, who has been a resident of Chicago for the last year, and whose works have become great favorites with many of the leading artists. Other new members enlisted are Edna Crum, violinist; Jessie Armager Power, in elocution and physical culture; Adele Scionti, in the Italian language; David Duggan, and Harriet Hertz, in voice, and Alice D. Butler and Henry Stearns, in piano. The season just closed has been one of surpassing prosperity for the school, the attendance being larger and from a greater territory of States than in any previous registration. The present year, from all indications to date, promises to place the school on a record basis for new pupils desiring to begin the early fall term.

John J. Hattstaedt, president of the American Conservatory, accompanied by his family, will spend his vacation in the East.

Hanna Butler will leave Chicago July 31 for an extended vacation trip through Denver, Colorado Springs and later through California. Mrs. Butler will return the latter part of September to begin her classes in voice training at the Cosmopolitan School of Music.

The present summer session of the Emil Liebling Institute has been one of great interest and educational value to the large classes of deeply interested pupils that have been registered from the various States of the West and Middle West. At the series of weekly recitals given by Mr. Liebling, by way of illustrating the various stages in the progress of music, such as the polyphonic, the sonata, the romantic classic school and modern masters. Mr. Liebling has played over fifty solo numbers, and has also had the assistance of various vocalists to add variety to his programs, besides being assisted by many of his advanced piano pupils in two piano work. The closing recital of the series will be an ensemble program, with violin and cello, at Kimball Hall August 7.

The number of students enrolled in advance of the opening of the Chicago Musical College is nearly twice as large as has been recorded during the summer months of any previous year in the history of this institution. The new quarters on Michigan Boulevard will be none too large to accommodate the classes necessary for the pupils now registering.

Frederik Frederiksen, who is now in Göteborg, Sweden, on his vacation, will return to Chicago early in September to resume his teaching in violin playing.

Mary Wood Chase, accompanied by Ruth Burton, one of her most talented pupils, left Chicago July 27 for Yellowstone Park, where an indefinite stay will be made.

Ralph Lawton and Louise Wright, two gifted pupils of Miss Chase, played with much success at the recent Iowa and Missouri State teachers' conventions.

Anna Sweeney, a product of the Mary Wood Chase studios, has been appointed instructor in the piano department of the State University of Kansas.

Many of the older musicians of Chicago remember the name and personality of Jules Lombard. A little over a year ago, when it became known that he was in destitute circumstances, a benefit performance was given for him at the Illinois Theater and a small sum realized. Today, in his seventy-ninth year, he lies a paralytic at the house of the widow of his brother, Frank, at 6624 Wentworth avenue, with little or no means to support or ease his remaining years. In his early life he was one of the best known figures in musical circles of both the East and the West, particularly the West, where, during the Civil War, his pleasing voice and effective ballad singing were known in every Western camp. He had held many positions as leading bass in several churches; as early as his nineteenth year he was leading bass in old Trinity Church in New York City. In 1851 he came to Chicago and was soon well known in all musical and social circles for the sympathetic quality of his voice and the feeling he infused into all his

songs, as any old resident who ever heard him sing will affirm. He had other occupation besides singing, but his best energies were given to the latter. He was an employee of the Pennsylvania Railroad at one time, in the freight auditing department, and was transferred from Chicago to Omaha by the company. But he remained but a short time in Omaha returning to Chicago again to hold the best church positions. Born at Ann Arbor, Mich., he is one of the few remaining personalities of America's olden time musical life.

Antonio Frosolono, a former Chicago musician and violinist, who has been abroad the last few years, has returned to Chicago. Mr. Frosolono will engage as violin instructor, possibly with one of the principal schools, and early in the season will be heard in a violin recital.

EVELYN KAESMANN

MUSIC IN KIRKSVILLE.

KIRKSVILLE NORMAL SCHOOL,
KIRKSVILLE, Mo., July 28, 1909.

Miss Fleming was in Kirksville last week conducting a class in music. Her work was largely with the class in methods. She is a thorough musician, and students in music were much benefited by her lectures. Miss Pierce will be here next week to do similar work.

Mrs. Crowley, in response to a request from the students, sang two solos in the chapel last Thursday. Mrs. Crowley never fails to please her audience. The following morning Mrs. D. R. Gebhart sang an aria from "The Bohemian Girl." Mrs. Gebhart has a beautiful voice and the students always enjoy her work.

The old time concert mentioned in last week's letter was quite a success. It was given on the Normal School lawn in the presence of a large audience. The program was not especially appreciated as many of the songs were folk melodies, but the unique costumes of the singers proved attractive. There were only two or three numbers worth especial mention. The most appreciated selection was a duet by Mr. and Mrs. D. R. Gebhart, "The Gypsy Countess." Mrs. Crowley, in an equally pleasing manner, sang "Kathleen Mavourneen."

Captain Gebhart leaves tomorrow for Valley City, N. Dak., where he is requested to look over the field there, preparatory to accepting the position as head of music there. Captain Gebhart's leaving would be one of the greatest misfortunes that could befall the Normal School. While we can scarcely expect one of Captain Gebhart's unusual ability to remain in Kirksville, however, the townspeople, students and faculty hope that he may be persuaded to remain. Yet should he leave, we can say that the school which employs him is indeed fortunate and will have success stamped with its name.

CLARA SANFORD.

Madame Arditì Dead.

LONDON, July 29, 1909.

To The Musical Courier, New York:

Madame Arditì died today.

KING.

[As we have no more information than that cabled by our representative, our readers must wait for further details in a future London letter. The deceased very likely was the wife of the noted musical director and composer, Luigi Arditì.—EDITOR.]

The Prague operatic festival consisted of two performances each, of "Ernani," "La Favorita," "Aida," and "Barber of Seville," and single performances of "Meistersinger," and "The Marriage of Figaro." Mottl conducted the Wagner work. Burian sang the role of Walther. Director Angelo Neumann and all the assisting artists were received with enthusiasm by the Prague public.

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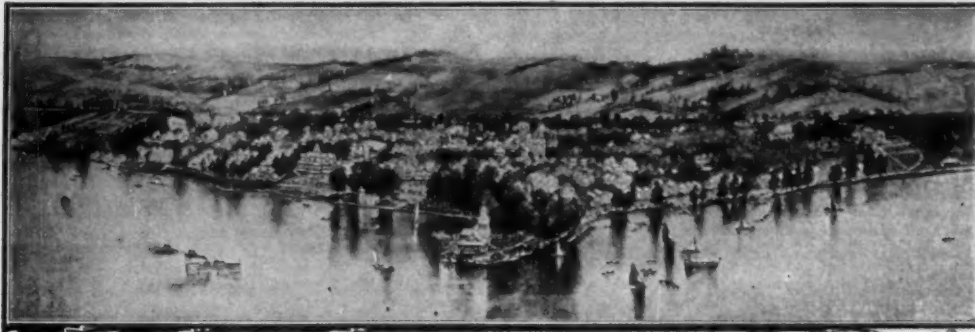
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CHAUTAUQUA

CHAUTAUQUA, N. Y., July 30, 1909.

Notwithstanding the heavy, steady downpour of rain Thursday night, a vast audience listened to an excellent presentation of "Elijah." The chorus was exceptionally good. The enterprising conductor taught this oratorio in nine days. One hundred and forty-nine members had never seen the music, and deserve great credit for the efficient manner in which they studied and their proficiency in singing. Mrs. Bowne scored a big success by the authoritative way in which she sang "Hear Ye Israel." It is by far the best solo work she has done since she came. Bertram Schwann's sonorous voice is especially fitted for oratorio music. Mr. Bestor and Miss Fiske sang their solos beautifully. In the ladies' trio, "Lift Thine Eyes," Ethel Geistweit, of Westfield, N. Y., had a share. Miss Geistweit is a pupil of Oscar Saenger of New York. This young lady made a good impression also, as the "Youth." Her solos were sung with assurance and poise. Her duet with Mr. Schwann, as well, aroused favorable comment. Sol Marcossion and some of his violin pupils formed a valuable part of the orchestra.

Saturday, a glorious day, excursionists poured in from every direction. It was estimated that an audience of 10,000 people were present in the amphitheater in the afternoon, listening with delight to the program performed by the New York Symphony Orchestra. The program included Beethoven's fifth symphony; the "Mignon" overture; an andante by Tchaikovsky; "Omphale's Spinning Wheel," Saint-Saëns, and the slow movement from Saint-Saëns' organ symphony in G, with Robert Winterbottom, of New York, at the organ. Encores by Moszkowski and Gillet were added.

Monday evening, Julia Edwards' cantata, "The Mermaid," was given by the Chautauqua chorus and orchestra, Mrs. Bowne and Mr. Bastow. The choruses were beautiful and exceptionally well given. The orchestration is rich and full of color, but the instruments are poor, par-

ticularly the bass. Mr. Marcossion and several of his advanced pupils aided the strings materially.

Tuesday night a rare intellectual treat was afforded a vast audience in the amphitheater by the scholarly and witty illustrated talk on "From Coronado to Kit Carson," by Nat. B. Brigham, a Roosevelt Class '80 Harvard, member of the varsity crew, and solo tenor of his college glee club. A capital raconteur, his speaking voice was fine and as a singer he was delightful. After an interesting account of Coronado's failure and Kit Carson's achievement, beautiful pictures were shown of the Arizona desert, petrified trees, Indians, etc. Mr. Brigham delighted every one by an innovation, for he went to the piano and sang well, to his own accompaniment, "An Indian Mother's Lullaby," a "Warrior's Cry," and a "Mexican Serenade."

Pupils of Messrs. Sherwood and Marcossion acquitted themselves admirably in a piano and violin recital Monday afternoon at Higgins' Hall. The pupils of assistants were heard also—students who are with Georgia Kober, of Chicago, and Mrs. E. S. Tobey, of Memphis, Tenn., each of whom have studied during the assembly season. Mrs. Tobey is so greatly loved by her Southern pupils that she is always able to bring a big party with her who this year have practically filled the Columbia Cottage. All boarding houses are cottages, though some are like small hotels. The list of pupils follows who played with piano or violin: Katherine Long, of Hopkins, Ky. (pupil of Sherwood), who played "Eroticon," Sjogren; Sadie Brodie, Ripley, Tenn. (pupil of Mrs. Tobey), gave a strong interpretation of "Venitienne Barcarolle," quite remarkable for a little woman with little hands. Prelude, E flat minor, Stokowski, played by J. E. Newton, Toronto, Ont. (pupil of Miss Kober and Mr. Sherwood), was as dainty as if played by a woman's delicate fingers. "Caprice Espagnol," Moszkowski, a brilliant composition, was given a masterly interpretation by J. Paul Stal's, Memphis, Tenn., pupil of Mrs. Tobey and Mr. Sherwood. Violin Humoresque, Dvorák, introduced a young lad, Eldon Murray, New Philadelphia, Ohio (a Marcossion pupil), who is already evincing talent and ability. (a) "Pensee Poetique," (b) "Crescendo," showed the pianistic gifts of Lewella Payne, Georgetown, Ky., pupil of Miss Kober and Mr. Sherwood. Concert Polonaise was played well by Gertrude Loyd, of Lansing, Mich. (a Sherwood pupil). Elizabeth Bouton, New Albany, Miss. (a Tobey and Sherwood

pupil), interpreted selections from "Peer Gynt" Suite, Grieg. A minuet dedicated to Florence Hunt, of Reidsville, N. C. (a Tobey and Sherwood pupil), who played this composition: "Pastoral Variees" (Mozart), was exceedingly well played by Louise Faxon, of Memphis, Tenn. (Tobey-Sherwood pupil). John Cover, of Johnstown, Pa., pupil of Marcossion, played a mazurka brilliantly and shows decided talent and is likely to become a fine musician, probably a concert violinist. Miss E. T. Ober also delighted her hearers with her technic and color in a violin mazurka. Elgy Ober comes from Tarkio, Mo., to study with Marcossion. Margaret D. Reynolds, Anniston, Ala., a Kober-Sherwood pupil, played De Bussy's "Clare de Lune." It remained for Mrs. T. B. Winningham, of El Reno, Oklahoma, a Sherwood pupil, to show what Western enthusiasm can accomplish. Her interpretation of Dupont's "Melodie Hongroise" was faultless. These thorough teachers are doing a splendid educational work.

The artists' vocal recital prepared the following fine program for Thursday afternoon at five o'clock at Higgins' Hall: Recitative and aria, "Rolling in Foaming Billows," Haydn, Frank Croxton; aria from "Louise," Charpentier, Marie Zimmerman; "Love's Day," Vincent; "When I am Dead, My Dearest," Piggott; "Conquest" (from "Songs of Destiny"), Ashford; "Der Wanderer," Schubert; Berceuse, Chaminade; "Lover's Call," Rückauf; "Lamp of Love," Mary T. Salter; "O Jugend" (cello obligato), all sung in the order given by Frank Croxton, bass; Marie Zimmerman, soprano; Charles Washburn, baritone, all artistic work. Fred Mayer contributed three cello solos (original).

Robert J. Winterbottom at his organ recital played the following program: "Fantasie and fugue in G minor," Bach; melodies, "Salome"; "Grand Chorus," "Salome"; "Andante," Widor; "Fantasie in F minor," Mozart; "Question and Answer," Wolstenholme, and "March Cortège," Gounod. Mr. Winterbottom is a scholarly organist. The music committee of the free organ recitals in Buffalo ought to engage this New York organist for a Sunday concert. A third recital will be given next week.

Tonight the opera music of "Faust" will be presented in the Amphitheater by the Chautauqua Chorus Choir, orchestra and visiting soloists. This will be their last public program this season, for the New York singers will be succeeded by Elizabeth Dodge, of London, England; Henry Waterhouse, Metropolitan Opera, and a Mr. Shaw from Pittsburgh, Pa.

VIRGINIA KEENE.

In order to raise the 3,000 kronen still necessary for the Johann Strauss memorial, to be erected in Vienna, a series of performances will be given at the Theater an der Wien, where nearly all the Waltz King's operas were performed for the first time. Members of the operatic companies and the various musical organizations of that city have volunteered their services, and the best seats for the first performance, which will be "The Gypsy Baron," have already been subscribed for. In commenting on the assured success a Vienna paper says that visiting Americans have been the most liberal subscribers.

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197 BAINBRIDGE STREET,
BROOKLYN, N. Y., July 12, 1909.

To The Musical Courier:

The meager notice of the passing away of Dr. John W. Bischoff, the blind organist and composer of Washington, D. C., by THE MUSICAL COURIER surprised me very much, as he was noted throughout the length and breadth of this country as an organist and a composer, and a musician of transcendent powers. His fame was not merely local, as would be inferred by reading the passing notice given in your publication, that extends broadcast to people of musical taste and the profession, and such an unsatisfactory and belittling account of the life and the biographical review of a man of such prominence, in the profession of music, is astonishing to say the least, to those who have felt the wonderful inspiration of his improvisations, his skilled reproductions and technical renditions, upon the organ, and to those who know him best through his beautiful songs and instrumental compositions.

The following is a layman's descriptive and beautifully expressed biographical sketch of Doctor Bischoff. Every word is true, and not too strongly stated, as can be vouched for by those who have heard his marvelous performances upon the most difficult of instruments—the organ. I was the doctor's tenor soloist at the time of the incident narrated in the sketch given below, and witnessed this unusual performance so artistically improvised on the spur of the moment. Afterward, he showed me clippings from newspapers and correspondence from all parts of the country, praising him highly for his masterful patriotic volun-

tary, that prevented a disturbance of the service and aroused every one present to the inspiration of the occasion, and there was nothing commonplace or incongruous or even irreverent in the effect, as most likely would have resulted in case of some other organist attempting such an innovation.

The writer referred to is the regular correspondent of the Boston Evening Transcript, and the article appeared in the issue of the paper of June 3, 1909, as follows:

Washington is in sincere mourning over the death of Dr. John W. Bischoff, the famous blind organist of the First Congregational Church. Without doubt, Dr. Bischoff was the greatest performer the city ever has seen; and his pre-eminence, due perhaps to the marvellous development of remaining powers in compensation for those he had lost, was equally great in technic and in the subtle gift of expression. The rapid-fire tour in Washington sees little of the inner life of the Capitol, and when he goes to church usually heads for the presidential house of worship. The experienced traveler, of a Sunday, always sought the modest church on the corner of Tenth and G streets, where one of the finest musical spirits of the day added his wonderful offerings to those of an exceptionally eloquent pastor—Rev. Samuel W. Woodrow, D. D., formerly of Massachusetts.

Dr. Bischoff had been blind since he was two years old, when a serious illness was followed by loss of sight. His musical training, begun in the Wisconsin Institute for the Blind, was of the highest order, and he excelled not only as organist but as a teacher of singing. He played the piano with the same skill with which he presided at the organ, but it was in the mastery of the greatest of all mechanical instruments, the church organ, that he excelled. He was a composer of note, and his songs undoubtedly will have a new vogue.

It was in the difficult field of accompaniment that Dr. Bischoff most finely exhibited his exquisite musical sense. The true accompanist is born, not made; and Dr. Bischoff added to the refinements of a rare musical nature a subtle sixth sense of appreciation that contemplated the work of singer and accompanist as a musical whole and not the performance of one person. The organ in his hands was an instrument of such marvelous flexibility that it appeared to have no mechanical limitations. It took on more the expressiveness of the violin or—it is almost musical sacrilege to say so—the human voice. One forgot, in hearing Dr. Bischoff play, that stops and knee swells were part of the equipment of the performer, for the instrument obeyed his thought as if he, and not tubes and reeds, were singing. The organ of the First Church is an exceptionally fine one, with a vox humana of unusual beauty; and Bischoff played it with a skill that at times was almost uncanny. It seemed to yield to him, as if in compassion of his infirmity, a spirit that others could not evoke. He played it last three weeks ago, going directly from the church to the bed from which he never arose. When the service was ended he played on for fifteen minutes, as if lost and wandering among the beauties of sound. When he departed from the organ loft he carefully closed down the keyboard cover, a task he always before had left to the sexton; and his friends say today that in the silence and darkness of that moment he said good-by.

Dr. Bischoff's musical adaptability was always the marvel of his admirers. It was manifested in many ways; but as he died on Memorial Day, an incident in the life of the Grand Army of the Republic may be recalled. The occasion was the National Encampment of the G. A. R. in Washington in 1893. Commemorative services were being held in the First Congregational Church. Dr. Bischoff had just begun the beautiful prelude to the familiar chant, "Come Unto Me all Ye that Labor and are Heavy Laden"—now as then one of the regular features of the service—when a military band escorting a detachment of newly arrived veterans came within hearing. Hardly had the strains of the organ and the brass instruments had time to become discordant before the quick ear of Bischoff caught the key and, with a few swift modulations, he swung in softly with the strains of "Tramp, Tramp, Tramp, the Boys Are Marching," in unison with the band. The music swelled as the marchers came nearer, and then suddenly changed to the

inspiring notes of "Yankee Doodle." Under other circumstances the performance would have bordered on sacrilege, but Dr. Bischoff, while not quite attempting the tune, again joined the band with an obligato of his own that raised the rollicking melody to the dignity of real music. Softly, as the veterans and their escort faded in the distance, Dr. Bischoff followed them with his reverent touch; and then, with a skilful progression, he reverted to the key of the chant and the service went on. W. E. B.

This appreciative correspondent deemed the importance of Doctor Bischoff's life and work of such high importance as to devote so much space to this exhaustive favorable criticism and review.

I might add a personal experience that seems interesting:

When Mrs. Thurber's National Opera Company was in Washington, in 1891, Doctor Bischoff and myself attended the performance of "Tannhäuser." He was all absorbed in the masterful rendition of the overture played by Thomas' Orchestra (Theodore Thomas, himself, wielding the baton), and not a word did he utter during the whole of that introduction number. He had figured in his receptive mind the correct orchestral reproduction for the organ, and the following Sunday he gave it as a voluntary. He also studied closely the whole performance, and he transcribed for the organ "The Pilgrims' Chorus," "Romanza" and "March" under the caption of "Selections from 'Tannhäuser.'" This was always a favorite, and also the overture to "William Tell," by Rossini.

Dr. Bischoff also transcribed Schubert's "Serenade," "The Erl King," and Weber's "Invitation to the Dance," all of which were very popular, as were also his "Mocking Bird" fantasia, and "Psyche Gavot," and numerous other selection for the organ. His songs were numerous and many of them attained popularity.

Respectfully yours, FRED A. GRANT.

Pounding the Poor Pianist.

Miss Wabash—How delightfully your sister plays?

Miss Waldo—Why, my dear, that's the man in the back parlor tuning the piano.—Life.

The tenth Swiss music festival, at Winterthur, was productive of interesting musical presentations. Among the novelties heard were an orchestral serenade by Hans Kötcher, concertmaster of the Basle Orchestra; a baritone ballade with orchestral accompaniment, "Ziska," by Joseph Lauber; two symphonic movements by Gustav Niedermann; a choral work, "Resurexit," by Paul Benner; a violin concerto by Eugen Berthoud (played by the composer); a chorus for male voices, by Philipp Nabholz; a string quartet by K. Heinrich David; piano and violin sonata, by Othmar Schoeck; string quartet by Hermann Suteri; a "Divertimento," for piano and nine woodwind and brass instruments, by Hans Jolmoli; choruses for female voices, by Peter Fossbaender; songs and a piano piece, "Marche Fantastique," by Rudolph Ganz. Prof. Ernst Radecke was the conductor of the festival orchestra.

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NORDICA WEDS IN LONDON.

Lillian Nordica, the prima donna, was married in London, Thursday, July 29, to George W. Young, the New York banker. The ceremony took place at King's Weigh House, Chaple, Grosvenor Square. The bride was given away by John R. Carter, secretary of the American Embassy. The bride was attended by her sisters, Mesdames Castillo and Baldwin. The Rev. C. P. Hunt officiated. Frederick Townsend Martin was the best man. The bride received numerous and priceless gifts from members of the British nobility and her aristocratic American friends.

Brooklyn Arion to Give "Der Freischütz."

Among the musical sensations for the early autumn will be two performances of Weber's romantic opera, "Der Freischütz" by the Brooklyn Arion, under the direction of Arthur Claassen. The opera will be given at the new Academy of Music, Tuesday and Thursday evenings, November 2 and 4. The performances will be staged by Theodore Habelmann, formerly stage director at the Metropolitan Opera House. The cast of principals has not yet been completed, but so far as the chorus goes it is not extravagant to state that this feature of the performances is certain to reach a high plane of excellence. There are few better singing clubs in the world—this is particularly true of the männerchor, and the efficiency of the dämnenchor has improved greatly in recent years.

It is many years since "Der Freischütz" has been sung in New York. The forthcoming presentations are to precede the opening of the regular opera season in Brooklyn by the Metropolitan Opera Company, scheduled for Monday evening, November 8, and this fact will tend to increase the operatic cravings of the public.

The report of the death of Franz Schörg, the first violin of the Brussels Quartet, turns out to be false. He was very ill, but the manager of the organization now announces the artist's complete recovery.

OBITUARY

Edwin B. Story.

Edwin B. Story, head of the music department at Smith College, Northampton, Mass., died at his summer home in East Gloucester, Mass., July 27. Mr. Story is survived by a widow and two daughters. The deceased was born at Gloucester, May 15, 1849.

Mr. and Mrs. Virgil Sail for England.

A. K. Virgil and Mrs. Virgil in company with Harry Archer, the organist of Pittsburgh, sailed for England last week on the steamer Majestic of the White Star Line. Many friends went to see them off, wishing them "bon voyage" over and over again. These musical educators were in the best health and spirits. Their lecture-classes held in the West have been very successful and productive of those results for which the real teachers strive. The Virgils expect to return in the autumn and then something more about their New York labors will be published.

Beecham's Talents Honored by the London Philharmonic Society.

Thomas Beecham, conductor of Beecham's London Symphony Orchestra, has been asked "in recognition of the great artistic genius he has displayed," to conduct the London Philharmonic Society's concert at the Queen's Hall March 9 next. This will be among the last concerts Mr. Beecham will conduct previous to his departure for America for a spring tour with his orchestra, which will number eighty-five men. Mr. Beecham has introduced

the works of a number of new composers in London, also many old orchestral works that were little known, and the programs that he will give on his American tour will introduce many novel features with the standard classical music.

Laura Morrill in the Berkshires.

When Laura Morrill closed her New York studio at the Chelsea, June 29, she went direct to her summer home at Stockbridge, Mass. In the heart of the Berkshires, this beautiful town is now at its loveliest, attracting many American visitors of note, as well as foreigners who have learned to admire the glorious hills in Western Massachusetts. Mrs. Morrill continues to teach during the summer. Her pupils come and go, and a number of those in the professional ranks remain throughout the season. Lillia Snelling, now of the Metropolitan Opera House, is at the Morrill residence. Nona Malli, Jessie Tamplin, Adele Ludlow, Jessie Northcroft and Agnes Findlay are others who remain permanently, taking daily lessons. All of these are preparing for the season which promises more than to satisfy the craving of the musical public. Mrs. Morrill's summer class includes some beautiful voices and uncommon talents.

The complete program for the Brahms Festival in Munich now has been determined upon. Friday, September 10, the guests and participants will be greeted at the City Hall by representatives of the royal and municipal governments. On the evening of the same date, the "Requiem," and the C minor symphony are to be performed at the Odeon. Sunday, September 12, will witness instrumental and vocal music in the forenoon: G minor piano quartet, songs, and piano pieces, and a capella selections for voice. In the evening, the second orchestral concert is to offer the "St. Anthony" variations, the "Song of Fate," the third symphony, rhapsody for alto, and second symphony. Monday, September 13, forenoon: a capella choruses, the "Liebeslieder," A minor trio for clarinet, piano, and cello, and A major sonata for piano and violin. Tuesday, September 14, forenoon: excursion to Lake Starnberg; evening, "Gesang der Parzen," violin concerto, fourth symphony, and "Song of Triumph."



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NEW YORK, WEDNESDAY, AUGUST 4, 1909

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If the reports of matrimonial engagements of musical artists and denials of the same continue, it may become necessary to establish a matrimonial bureau for musical artists exclusively.

REINECKE, Goldmark, and Saint-Saëns, the three oldest living composers, are striking refutations of the Osler theory. All of them have created new works within the past year or so.

WHAT has become of the great Italian Bayreuth, promised by Ricordi, the publisher, some years ago? The enterprise was to be in active operation this fall. Has any one stumbled across it anywhere?

HUGO BECKER, the famous cello virtuoso and pedagogue, has been appointed to the place made vacant by the late Prof. Robert Hausmann, as head of the cello classes at the Berlin Royal High School of Music.

PROMINENT Bohemian residents in New York have organized the Bedrich Smetana Association, with the object of erecting a monument in the American metropolis to the memory of the Bohemian composer.

Six good and true citizens of New York have reported adversely on the now celebrated "Salome" dance. As a result one of the most noted of the dancers has had to submit to a technical arrest. The case is to be tested in the courts.

MADAME MARISKA-ALDRICH, the American contralto, formerly connected with the Manhattan Opera House, and Marie Delna, one of the stars of the Opera Comique in Paris, are the latest prime donne engaged for the Metropolitan Opera House.

THE Staats-Zeitung cables the news from Berlin that an American tenor named Miller has been engaged in that city for the Vienna Opera, at a salary of \$12,500 per season. This proves that the singer must be a good one, or else that he is on extra friendly terms with the transatlantic cable.

IN the report of a concert given at Sea Cliff, L. I., published by a New York daily paper, it was stated that one performer played a violin valued at \$5,000. What, only \$5,000? Any violinist applying for an engagement at a summer resort who offers himself with an instrument valued under \$50,000 should be ruthlessly turned down.

COVENT GARDEN has closed its summer season. The King attended the Opera seven times, the Queen twelve, the Prince of Wales thrice, and the Princess of Wales four times. The Duchess of Fife, however, was present thirty-two times. We have no idea what practical musical moral these statistics represent.

WHAT do birthdays of musicians amount to anyway? A New York paper announced on Sunday that Carl Reinecke, the venerable composer, celebrated his eighty-fifth birthday last week. As told in THE MUSICAL COURIER in the issue of July 21, Reinecke did recently observe his birthday party, but it was on June 23, nearly six weeks ago.

A WASHINGTON magistrate not long ago imposed a fine for piano playing at unreasonable hours. Before inflicting the penalty the just judge spake these words of wisdom: "I want to impress upon you and your friends who were with you that playing the piano after hours will not be tolerated in the city. We can't live in a city like this, all crowded together, unless everybody has some consideration for the rights of his neighbors. No man or woman has the right to play the piano or sing after his or her neighbors are asleep or in bed trying to sleep. Any one who does not recognize the rights of his neigh-

bor is a transgressor." We need magistrates like that here in New York, especially during the warm season, when inoffensive citizens are obliged to have their windows open and listen to the tonal terrors of their cruel neighbors.

AMERICAN musical celebrities are demanding higher fees in Europe, and in most cases those who "pay the piper" are just as well satisfied as if their checks had been politely pressed into the hands of Italians or Frenchmen. Lillian Nordica received the snug sum of \$2,500 for singing a few songs at the recent musicale given by the American Ambassador in London.

It is rather distressing to learn that the son of a former titled impresario at the Court of Berlin induced some of his noble German friends to invest in American mining ventures that were not productive of results. The investors are very angry—investors always are when they lose their money. Had the young promoter been wise, he would have followed his sire and stuck to music.

AMERICANS ought to be reminded at this time that the Robert Schumann centenary will occur next year, 1910. Schumann was born at Zwickau, June 8, 1810. He was in his forty-seventh year when his tragic death was published at Endenrich, July 29, 1856. Clever program makers will have no difficulty in preparing attractive numbers for the concerts to be given to honor the memory of the German genius of the romantic school. True, there are musical historians and critics who do not think that the composer of the "Traumerei" and the beautiful piano concerto and inspired quintet, was a genius, but future generations will settle that.

WOMAN'S ACTIVITY IN MUSIC.

Every intelligent man interested in the musical life of the world cannot help being impressed by woman's activity in promoting musical art in this country and England. She raises funds for this, that and the other cause, and there is no rest for the community in which she lives until her aims have been accomplished. While the National Federation of Musical Clubs is working in one direction, many women independently of clubland are laboring with even greater zeal than their federated sisters. All women are not "clubbable," and those ladies active in schemes of their own, for the betterment of musical conditions, will end by astonishing citizens of both sexes by the success of their ventures. Mark our words: New York City will never have high class music in the public parks, recreation piers and on excursion boats until women take a hand in controlling the matter. When that happy day arrives, then we shall see the end of "rake-offs" and political trickery in regulating the quality and quantity of municipal music. Men, apparently, are too busy or too indifferent to take up the subject and dispose of it so that the metropolis will receive benefits commensurate with the costs.

As a moral and executive force, women have become a power in music. As interpreters in the artistic field, they have taken the highest rank. As composers they are forging ahead in a manner that ought to frighten the men. There is hardly a song recital given now without the names of women composers appearing on the program. Lyrically, compositions by women compare favorably with those produced by men in the same style of works. A few of the fair music writers are getting rich, too, and that is something more that will surprise the men. The American, Mrs. Beach (Amy Marcy Cheney-Beach), the French Cecile Chaminade and the English Liza Lehmann, have attained universal popularity and, more than that, this trio of women composers have won universal esteem on their merits, and bank accounts that would make some men weep if they knew the figures.



The letters and writings of Hans von Bülow, edited by his second wife, contain much matter of vital interest to well posted musical persons. There you can read that in von Bülow's opinion Dreyshock was half a charlatan who had "octaves and nothing else." De Kontski—of "Reveille" fame—was a downright impostor. Even Henriette Sontag is denounced for inartistic trickery and unmusical appeals to the gallery. On the other hand, Thalberg and Raff, looked upon by the present generation with unconcern, were highly thought of by von Bülow, and praised unstintedly in his letters home and to Liszt. It had long been a tradition, by the way, that Liszt did not care for Thalberg as an artist, and disparaged him whenever he could. That is not true, according to von Bülow, for Liszt told him on no account to miss hearing Thalberg play. Later the critical von Bülow followed Liszt's advice and raved enthusiastically (see his letters) about Thalberg's matchless tone, his musicianship, and his legitimate and perfect technic. In his missives to Liszt, von Bülow often referred to himself as a "third rate pianist." Liszt, however, wrote to von Bülow's mother: "I consider that of all the young pianists, Hans has the best chance to become my successor. Moscheles, praised by Grieg, did not find favor with von Bülow. He referred to Moscheles' composition, "Homage à Handel," as "Fromage à Handel." Von Bülow heard Henri Ketten, a boy prodigy, and predicted a brilliant future for him. In a footnote, Mrs. von Bülow calls especial attention to the fact that this promise was not realized and that the young Ketten was not heard of again. Mrs. von Bülow is wrong. Ketten later became a pupil of Marmontel and Halévy, in Paris, and developed into a brilliant concert player, and composer of much well written and melodious salon music. For a time he was pianist to the Sultan of Turkey, and in the course of his tours also appeared in the United States. At the time of his death, Ketten ranked as one of the most popular and high priced piano teachers in Paris.

Reinecke, eighty-five years old, is composing a flute concerto. There is no excuse for him.

It is reported from Melbourne that the piano pedagogue, W. A. Laver, has set himself the task of having his pupils play all the piano concertos in public. With rare pleasure the Melbourne will listen to such favorite works, for instance, as the concertos by Conrad Friedrich Hurlbusch, Johann Gottfried Schicht, and Dr. Johann Christian Friedrich Schneider.

It was an especially hot night in Hades, and the roasting had been particularly severe.

"Whew!" gasped the Duke of Mantua, wiping the perspiration from his forehead. "I'd like to get hold of the man who called us 'shades.' No sign of shade here."

"You ought to be used to it by this time," drawled Romeo, "you had a pretty warm time all your life on Earth."

"Greatly exaggerated, my boy, greatly exaggerated," replied the Duke, "and as an operatic char-

acter yourself, you ought to know what our stage reputations of devilry among the women amount to. Bah! All the Gildas they ever gave me were eminently respectable and middle aged ladies, no others generally, and with their husbands standing in the wings all evening, not twenty feet off. By the way, Romeo, what are you here for, anyway? I always forget."

"A little stabbing affray. I ran a piece of steel through a chap named Tybalt—cousin of my wife—who had killed one of my relatives. We were a cheerful sort of crowd at Verona in those days. You see—"

"Pardon me for interrupting," spoke up Baron Scarpia, "but they tell me you were dreadfully in love with that Miss Capulet. Did you really marry her?"

Romeo flushed hotly, as he replied: "Haven't you ever heard of the scene in the friar's cell?"

Scarpia lighted his cigarette at one of the ovens before he answered. "I always minded my own business," he said, "and that was about the only virtue I did have."

"Just to relieve your mind, I'll inform you that Miss Capulet became my wife, and a better and purer wife no man ever was blessed with." Romeo raised his voice defiantly, and glared around the bakery. No one contradicted him, but a woman's sneering laugh rang out from an alcove, where she was comfortably seated over a red hot grill with two other females.

"Methinks thy laughter has a mocking sound," snorted Romeo; "why the note of merriment, Azucena?"

"Drop it, drop it," returned the hag addressed; "you're not down stage now. Who's the lady I saw you talking to over in the Basting Room this morning?"

"That," retorted Romeo proudly, "that was my wife."

Howls of glee rent the air from all the inmates of the establishment.

"Then what is she doing here?" demanded the Duke.

"It is all a mistake, a horrible mistake, ladies and gentlemen. On my word of honor as a cavalier, I assure you that the much talked of balcony episode—"

"Oh, dry up," commented Hagen, balancing a glowing coal on the end of his forefinger.

"Lass mich schlafen," growled the thunderous voice of lazy Fafner, who was browned only on one side, like a huge, half broiled fowl.

"It's all right for you two fellows to talk," said the Duke; "you've forsworn women and love. I haven't. I, for one, am off to pay my compliments to Mrs. Romeo Montague, née Capulet."

"I'll join you," announced Scarpia; "did you say the Basting Room, Mother Azucena?"

A quiet voice came from an individual furnace in the farthest corner, and a graceful figure arose from where it had been reclining on a bed of coals.

"Not so fast, messieurs," said the voice, and the figure came out into the open. It was Don Giovanni.

"If any adventure of that kind is in the making—"

"Certainly," replied the Duke, courteously, bowing low, "I would recognize your superior right if we were both in the same opera, but this is Hades—"

"Objection sustained," confirmed Scarpia, "and what's more, I can dispense with your company too, Duke."

Words followed, leading to an undignified scuffle, as all three gallants tried to pass out of the grating at the same time. Some bloodshed most surely would have resulted, if the sound of a mighty toned bell had not suddenly filled the edifice from cellar to roof. A huge white hot iron door swung open, and several steaming personages were thrust into the chamber, accompanied by a number of two horned and cloven footed guards. The Duke, Scarpia and Don Giovanni stopped fighting, and gazed upon the intruders with much curiosity.

"New ones," whispered Azucena audibly.

One of the guards, a merry little chap carrying a pitchfork, stepped forward and said: "I have the honor to present to you Signor Canio, who murdered his wife and her sweetheart; Signor Pedro, who strangled with his own hands the gifted seducer Sebastiano—and did it for 200 nights in Berlin, although New York wouldn't have 'Tiefland' even half a dozen times; Golaud, who stabbed his brother Pelleas to the accompaniment of truly Devilish harmonies; and Signora —"

"Tosca," gasped Scarpia, paling.

It was indeed Floria Tosca, more regally beautiful than ever. Scarpia retreated under her gaze. "Search her, search her," he screamed; "she's got that carrying knife with her."

"Don't be a fool," said the actress, in tired, even tones; "I won't hurt you. They took Cavaradossi away from me at St. Peter's gate. I had to come down here, and he went upward to—" her voice broke and she sobbed quietly.

"Never mind, madam," spoke Don Giovanni in his smooth fashion; "we'll try to make it as pleasant as possible for you here. I've got a palm leaf fan hidden away in my locker, and I bribe one of the guards to bring me ten pounds of ice every day. If you take the fan, and sit on—"

"Giovanni," raspingly shrielled one of the two women sitting with Azucena, "come here this minute, and don't dare to address that baggage again or I'll write my autograph in her face with this blazing poker. And in yours, too. I overheard that talk about the Capulet hussy. You sit over in your corner, and don't you dare to hudge again today."

"Now, dearie," expostulated Don Giovanni, while Scarpia and the Duke snickered audibly, "don't get excited about nothing. You do take on so. As a matter of fact—"

"Don't lie," shrieked the irate woman; "do as I tell you." Don Giovanni obeyed meekly.

"That's right, Salome," encouraged the third of the trio of women; "keep him with you, then you know what he's at."

"I'll thank you to shut up and mind your own affairs, Messalina," snapped Salome; "I've seen you

making eyes at my man, but it won't do you any good. He'll stay in this room, but so will I."

Messalina winced, but made no reply.

"Pardon me, madam, for losing my temper, but it's enough to try the patience of a saint." Salome approached Tosca and whispered: "When you passed St. Peter's gate, was it very much ajar?"

"Somewhat," answered Tosca.

"Could you see any of those inside," continued Salome eagerly in the same low tone; "was there a tall, dark eyed man, with a chest and arms like ivory, a beard like a hair mattress, and lips as red as the juice that flows from the wine press in the—"

"I saw Jochanaan," Tosca returned coldly, "and he had his arm around Brünnhilde's wings."

"Liar," yelled Salome, and bit Tosca violently in the cheek.

When the combatants were separated, both had been damaged noticeably. Tosca was in a towering rage. "It's no lie," she vociferated; "I saw it with my own eyes, and what's more, he had his head on his shoulders, too."

A young man wearing a loin cloth, sandals, and an anxious look, stepped up to Tosca, and fixed an imperious look upon her. "Madam, do I understand you to say that Brünnhilde allowed this act of familiarity on the part of a total stranger; Brünnhilde, the Valkyrie, the goddess, who went into the flames for me—"

A frail form glided to Siegfried's side. "Heart of my heart," murmured Violetta, tenderly, "what need you care about Brünnhilde now? Have you not me? Have I not you?"

"Don't quote 'Tristan and Isolde' talk," snarled Siegfried, surlily; "they were lucky enough to drink that idiotic balsam, and got off scot free, for not knowing what they were doing. I swallowed a dose of the stuff, too, from Guttrune, and yet I'm here for murdering Mime and Fafner."

"Lass mich schlafen," pleaded the giant, hearing his name mentioned.

"Speaking of Brünnhilde and her fire," interrupted Count di Luna, who had strolled in a few moments before, "isn't it strange how many of us got a foretaste of—ahem—of this sort of thing while we were still in opera? There's Wotan, burned alive in Walhalla. Recha, poor child, boiled in a cauldron, to make a fitting finale for 'The Jewess.' And in my own family I, that is my brother—one of us, anyway—was incinerated at the stake. You remember, Azucena burned a baby in the flames? They claimed it was my brother. But Azucena was a terrible falsifier. I wouldn't believe her under oath. Personally, I think I perished at the stake. How about it, Azucena?"

"Oh, bother," yawned the witch, "don't dig up those mossgrown old tales. What's it all matter now?"

"You see," laughed the Count lightly, "stubborn as ever. Well, I'm off for a game of poker over at the brimstone bins. If you boys care to join, we'll be just a game. So far, I've got Rigoletto, Don Jose, Iago and Sir Henry Ashton."

"I'm with you," assented Scarpia.

"I—" began Don Giovanni, but he relapsed into silence as he caught Salome's basilisk gaze fixed on the middle of his forehead.

When the Count and Scarpia had gone, Messalina called to Tosca: "Come and join us, my dear. I've got the very latest from one of the guards in the sulphur ward. You know the old fellow with the single eye—"

"Wotan?" asked Azucena. Messalina nodded affirmatively and went on: "Well, there's a black haired Spanish girl up there named Carmen. The other evening she, Wotan, Iago and Thais—"

Tosca hurriedly joined the gossiping group.

There was a sudden tremendous rumble and roar, a terrifying flash of flame, and the Evil One himself stood in the center of the room. All bowed

their heads in reverence. "The Master," they whispered.

"What ho! guards," he bellowed; "get the ovens and grills ready for the evening stew. I'll look on tonight myself. In with them all, the whole school, and see that you keep piling on the coal."

Then Beelzebub turned to the fair young thing hanging on his arm. "It will make you laugh, my pretty, to see them twist, and writhe, and squirm. And their howls! Sweeter music to my ears by far than any they ever gave you to sing in mortal vales."

"You are so good to me," chirruped the girl with the lemon colored hair, nestling close and fondly against Mephistopheles.

"Who's she?" asked Canio, wondering.

"Don't you remember Marguerite in 'Faust'?" sneered Salome.

"Well, I'll be damned," ejaculated Canio.

"You are," said old St. Bris quietly, who was standing near.

If the foregoing tale were not true I should call it "The Dream of a Conductor."

LEONARD LIEBLING.

THE LION AND THE EAGLE.

The Brooklyn Eagle, in an article called "The Future of American Music," takes a fulminant if unseasonable fling at an English writer who expresses derogatory views on the subject of our native composers. The Eagle's scream is copied herewith, as its perusal should interest the exponents as well as the champions of American creative musical endeavor:

Get out your sables, you American musicians! Hang the doors of your concert halls with heaviest crape! Mr. Filson Young, of the Saturday Review, will write no more articles about American music, "because it does not exist." According to Filson Young "the only real American music was the negro minstrelsy of the South, and that is fast fading away, drowned in the noises of the great machine that is so busily molding human society on this Continent."

How terrible! How withering!

Filson Young, it seems, went to a concert of American music with pieces by William McCoy—ever hear of him?—Charles Martin Loeffler, MacDowell, Chadwick, Arthur Farwell and Arthur Bergh! Out of this list he is good enough to admit the MacDowell piano concerto in D minor is music, but then it is German music, and MacDowell is dead. That is sad, but there are parallels. For instance, "The Scarlet Letter" is quite as much an English novel as MacDowell's music is German, and Hawthorne is dead. For the rest, Mr. Young thinks we write imitations of foreign music very well, but not nearly so well as the Englishmen do, which qualification gives a humorous tinge to such truth as there is in criticism. For instance, he says that Mr. Loeffler's Debussy is "infinitely inferior to Cyril Scott's"—whom it is our "infinite" misfortune not to know, unless, indeed, Mr. Young refers to the handsome juvenile leading man who used to sing in "Florodora."

He also thinks that the Wagner of Mr. McCoy is not so good as that of the Englishman. If by that he means not so good as the Wagner of Sir Edward Elgar—the present hope of music in England—we agree. We don't know McCoy, but we know Elgar, and if anybody else is rewriting Wagner quite so magnificently we have missed him. Also Mr. Young thinks Mr. Chadwick less Scotch than Vincent Wallace—which ought to be true. The corollary is that Chadwick is much more American, but that would spoil Mr. Young's argument.

The essential fact in this criticism, that American music is in its formulative stages, where the influence of the masters is more easily apparent than the dominant national note, is too obvious to be disputed by any intelligent American. Indeed, it has been affirmed so often that Mr. Young's attitude of having discovered the fact seems a little funny. But it is not so long ago that our literature was in the same formative stage and the English were going wild over Whitman as the first truly American poet. Though forty years ago the English were annexing everything in our literature the other side of Whitman, they would hardly dream today of claiming Eugene Field or Whitcomb Riley as English poets, while many of our plays and stories are so peculiarly American that the English public fails to understand them at all.

In due time that sort of development will come to our music. It is coming in just the same way that the national note crept into our literature, a step at a time. We doubt, for example, if even Mr. Young would say

that Ethelbert Nevin's songs were German, and certainly they are not English. The stage of our musical development has been so perfectly well understood, and so candidly discussed at home, that to have it discovered all over again by an English explorer savors slightly of the humorous. And the humorous aspect of the discussion is deepened audibly when Mr. Young proclaims our inferiority to the English composers. There was an English school of music in the days of Dr. Arne and Purcell. They wrote real music, which was instinct with national characteristics. But if MacDowell is dead, as Mr. Young so sadly points out, Arne and Purcell are at least a good bit dead, and who, since their day, has exalted the national note of English music to a height where English critics are safe in throwing stones at the lack of nationality in our music? Or does Mr. Young desire us to develop a school of national music that is distinctly American in the sense that the songs of Claribel and Virginia Gabriel were distinctly English? If so we must decline to accept the suggestion.

There is no need to worry as to whether Mr. Young does or does not write about American music. THE MUSICAL COURIER has been pointing out for years past that this country cares entirely too much about what the mother continent thinks of us, in music as well as in other matters also. The point of this American music question centers in what Americans think of their home music, and whether or not American critics give it the same attention and respect which they accord to foreign tonal productions. Of course we all know the views of most American critics on that subject, and their contemptuous attitude is sufficient evidence of what our home composers can expect from the native wielders of the critical quill. It is not more reprehensible for Mr. Young to be ignorant of the works of MacDowell, Loeffler, Chadwick, and Bergh than it is for the Brooklyn Eagle music man to be unacquainted with the music of Cyril Scott, one of the best known of the younger English composers. His compositions in the larger and smaller forms have been performed scores of times on the most important musical occasions all over Great Britain. The Brooklyn Eagle's sane and optimistic remarks on the formative period of American music are well considered and just. Especially the retort courteous regarding "national" music will strike Americans as being particularly appropriate. Neither Arne nor Purcell differ in any detail from their Flemish, French, German or Italian contemporaries. All the music of that day had the same contrapuntal and (monotonously) melodic characteristics. Elgar national? Stanford national? Cowen national? Mackenzie national? Parry national? Good musicians all—but national? Pouf! Made in Germany, every one of them, whether they studied there or not.

SINGING AND SELLING.

The following appeared in the New York Evening Post:

Has a man a right to be a commercial traveler and an opera singer at the same time? This question had to be decided by a court in Bohemia not long ago. In a provincial theater in that country a commercial traveler had appeared in the opera "Dalibor" with remarkable success. His employer heard of this and discharged him without notice or paying him the sum due for the remaining weeks of his tour. Thereupon the tenor traveler brought suit for this sum. His attorney emphasized the fact that he had sung only in the evening, when his business with merchants was over, and that he certainly had a right to do what he pleased with his spare time. Moreover, no one, surely, could claim that appearing as an opera singer was a thing that could hurt the reputation of a commercial traveler. The defendant maintained that his employee had neglected his work, having sold less than usual for two days before the opera was given. A theatrical manager would not want his employees to travel and sell goods—why should he permit his employee to go on the stage? The court decided against him, and he had to pay.

Bohemia is a country where they believe in versatility. The clever chap who could sell goods in the daytime and sing at the Opera at night must have cast iron vocal chords. The more he talked, the better he could sing. Is this a discovery? The busi-

ness man referred to in the above article would probably be amazed to hear of J. Hopkinson Smith, author, illustrator, essayist, lecturer, traveler, engineer, musician, etc., etc., etc.

An article from the Quincy, Ill., Daily Journal, reprinted on another page of this week's MUSICAL COURIER, is well worth reading, and thinking about, on the part of those whose duty it is to exercise the function of musical criticism, and those who are the ones so criticised. Unfortunately in this country music criticism has not yet developed into an art, unless the writings of such men as Hale, Elson, Finck, and De Koven be excepted. They are the only ones whose independence of thought, whose knowledge, elevated literary style, and freedom from all commercialism, make them the peers of the great European music critics of the past and the present. The Quincy Journal handles its subject trenchantly, though we cannot agree with the paper's statement that "the music critic stands close to the heart of the musician." But we do endorse thoroughly the Journal's dictum that "a critic who has a price is a contemptible cur."

DULUTH MUSIC.

DULUTH, Minn., July 30, 1909.

The free open-air concerts by the Third Regiment Band, under the direction of Jens Flaaten, has struck a responsive chord in the hearts of the people, and thousands have turned out at each concert. These series of concerts are being given Sunday afternoons under the auspices of the Evening Herald, and varied programs capable of being appreciated by even the non-musical have been arranged, and the fact that Mr. Flaaten has been generous with his encores has also helped to add to the pleasure of the audiences. The first of these affairs took place July 11 at Lincoln Park; the second one at Cascade Park, a pretty spot high upon the hillside in the central part of the city, and Sunday, July 25, beautiful Fairmont Park at Seventy-first avenue West, was the place chosen. The weather man was exceedingly kind, and this last concert proved even more of a success than the other two—if that is possible—for the park was filled to overflowing with a big, good natured, care free audience that thoroughly enjoyed the program and insisted on encores to each number. One of the best numbers was Offenbach's overture, "Orpheus," and that it was appreciated was shown by the long rounds of applause at its close.

Marie Agatin and Dorothy Olcott, two talented pupils from the advanced class of Emma L. Schmied, gave a piano recital at the Young Women's Christian Association, July 26, and a very excellent and artistic program was presented. This is the second semi-artist pupils' recital given by Mrs. Schmied, the first one being given last year by Leo L. Schmied.

A pageant of living pictures representing scenes from the life and death of "Joan of Arc" was given at the beautiful natural amphitheater at Hunter's Park, Wednesday evening, July 28. These pictures were copied after the paintings of the French artist, Boutet de Monvel, and the program was one of artistic merit, and showed careful preparation, though a drenching rainstorm interrupted and cheated the audience from seeing the last two pictures. The excellent musical program which was used in connection with the scenes was prepared by Flaaten's orchestra and Horace W. Reyner, choirmaster of the First Methodist Church. The musical numbers were as follows:

Orchestra, Chanson de Nuit.....	Elgar
Selection from Gaul's Holy City by choir of boys.....	
Orchestra, Dance from Henry VIII Music.....	German
Orchestra, Sanctus.....	
Cathedral music, from Golden Legend.....	Sullivan
Sung by the Choir of Boys.....	
Orchestra, Selection from Imperial Mass.....	Haydn
Orchestra, Triumphant March (Joan of Arc).....	Gouget
Coronation March.....	Gounod
Abendlied.....	Schumann
Selection, Ave Verum, by boy's choir.....	Gounod
Orchestra, Virgin's Prayer.....	Masenet
Nocturne, Midsummer Night's Dream.....	Mendelssohn
Selection, from Redemption.....	Gounod
Choir of Boys.....	
Orchestra, March of the Priest (Athalie).....	Mendelssohn
Funeral March from Eroica Symphony.....	Beethoven
Orchestra and organ, Hallelujah.....	Handel
Grand chorus, Gloria Patri.....	Horace W. Reyner
Boy Choir.....	

MABEL FULTON.

Alfred Schattman, of Berlin, has written a comic opera called "The Devil's Parchment."



ST. PAUL, MINN., July 31, 1909.

After three and a half years' residence in Europe, Aurelia Wharry has returned to this city to work and teach. Miss Wharry has been studying voice culture with Isidore Braggiotti, in Florence, and that her study has been to some purpose is made evident by those who have had the pleasure of hearing her sing since her return. She has a fine soprano voice and the head to use it, so that it is a delight to hear her sing. She has the true Italian method of singing so much talked about but so seldom heard, and her mezzo voce is something quite unheard of in this part of the country. Miss Wharry will open a studio here and one in Minneapolis and will teach two days each week in both cities. She will make a specialty of diction in all the Continental languages. She speaks Italian like a native and German and French fluently. She is preparing a couple of programs which we will have the pleasure of hearing in recital the latter part of September.

G. H. Fairclough, organist and choirmaster at St. John's Episcopal Church, is in Ocean Grove, N. J., attending the national convention of organists to be held there August 2 to 12, inclusive. While there Mr. Fairclough will have the pleasure of hearing "Elijah," which he so successfully conducted here a couple of weeks ago.

Captain D. R. Gelhart, director of music in the Normal School at Kirksville, Mo., is in town for a brief visit.

Madame Schumann-Heink will be heard in concert here with the Symphony Orchestra on January 4.

Katharine Hoffmann, the well known pianist, who toured Europe with Madame Schumann-Heink last season, is home again and busy making plans for the coming season of work. She leaves September 1 and will be with Madame Schumann-Heink for ten months and possibly for longer. The tour embraces all of the United States, Canada and Mexico. Mrs. Hoffmann is enthusiastic over Europe, yet she was very glad to get back to St. Paul again. All during the past year she has had the habit of telling people whom she has met abroad that she was from St. Paul, and as a consequence she has become widely known as a St. Paul pianist, and has, perhaps, helped to advertise the town musically more than any other one person.

OSCAR HATCH HAWLEY.

Summer Music by Combs Conservatory.

The summer school of the Combs Broad Street Conservatory, Philadelphia, which is held in conjunction with the University of Pennsylvania, is in full swing, pupils being in attendance from all over the Continent. From July 6 until August 15 the days and evenings are full. The days are spent in teaching, the evenings are devoted to illustrated lectures and recitals, and every Saturday trips are made out of town in autos, and visits made to the historical spots, in which Philadelphia abounds, these making a pleasant diversion.

Last Wednesday evening a delightful recital of compositions for two pianos was given in Houston Hall by Mary E. Graff and Mabel S. Haley, two capable artists, pupils of Combs.

Absolute mastery, not only of the technical difficulties, but of all of the degrees of light and shade, a singing touch and a perfect sympathy between the players characterized the performance. The program was as follows:

Brilliant Walzer, op. 491, No. 1.....	Low
Variations sur un theme de Beethoven, op. 35.....	Saint-Saëns
Walzer, op. 72.....	Von Wilh
Militärmarsch.....	Schubert-Tausky
Suite, op. 15.....	Arendy

J. Henry Keeler, business manager of the Combs Broad Street Conservatory, has returned from his Western trip and is spending August at his summer home in Ocean Grove, N. J.

Florence Austin Incidents.

A touching incident in the artistic life of the violinist, Florence Austin, occurred last season when some of the poor men of the Bowery Mission came to Superintendent Hallimond with a sum of money, with a request to buy a present for her, who had played so often for them. Con-

sulting with the superintendent, Miss Austin, though gratified with this evidence of their esteem, thought best to dissuade them, assuring the poor fellows that she appreciated their intention just as highly as a valuable gift. Of an entirely different character was the exclamation of an elderly man in the audience of a Minneapolis Symphony Orchestra concert when she was soloist: "Many times have I heard her master, Musin, play, and I tell you she has all the Musin earmarks!" Miss Austin considers this the greatest compliment ever paid her, and one she appreciates highly. A series of engagements in the Middle West last season brought her much glory, increasing her renown, and resulting in return engagements. Her manager, George S. Grennell, of 25 West Forty-second street, reports increased demand for her, both East and West.

Canadians Raving Over Germaine Arnaud.

"Ravissante et charmante" are the ejaculations of French Canadian admirers of la Petite Pianiste's photos now exhibited in the Montreal and Quebec show windows. Germaine Arnaud's sweet looks betray the beautiful mind slumbering behind that arched brow, those soulful deep jet black eyes. No wonder the Montreal Herald critic is pleading with the Ladies' Morning Musicales to admit the general public to its concerts, since it has become known that this exclusive organization has engaged Madame Arnaud to play for them in January.

Lillian Sherwood-Newkirk Up in the Maine Woods.

Lillian Sherwood-Newkirk, the successful vocal teacher and concert soprano, has closed her studio in the Metropolitan Opera House and accompanied by members of her family has gone up in the Maine woods where she expects to spend two delightful months. Madame Newkirk is in regions where the trout fishing is good, and as she is a capital fisherwoman her friends hope that she will have her usual success. The singer-teacher will return to New York about October 1, when her season will begin with an interesting class.

The Lehmann Music in Detroit.

Liza Lehmann, with the singers specially engaged for her American tour, is to be heard in Detroit early in February. Madame Lehmann's musical setting for the selections from Omar Khayyam's Persian verse (translated by Edward Fitzgerald), called "In a Persian Garden," will be given by a special quartet selected for her American tour. Madame Lehmann herself will be at the piano and have entire artistic control of the programs. Her tour is being booked by R. E. Johnston.

Philadelphians to Hear Pepito Arriola.

Philadelphia is among the cities to be visited by Pepito Arriola, the Spanish child pianist, who has made a sensation in Europe, both in recital and as an orchestral soloist. Contracts have just been closed for two appearances with the Philadelphia Symphony Orchestra in January. Special pianos are being constructed for the American tour, and only the larger towns and cities will be visited.

Hammerstein Gets Decoration from France.

France has sent Oscar Hammerstein a decoration. It was announced last week that the manager of the Manhattan Opera House had been elected an Officer of Public Instruction. This is the usual reward which the Government of France bestows upon foreigners who introduce the work of French artists and composers in the countries where they reside.

Caroline Mihr-Hardy at Ocean Grove.

Caroline Mihr-Hardy, the dramatic soprano, will be a soloist at the performance of "Elijah" to be given at the Ocean Grove Auditorium Saturday evening, August 7, with Bispham in the title role. Madame Mihr-Hardy will also sing at the Auditorium the next day, Sunday, in Macfarlane's work, "The Message from the Cross."

Albert Ross Parsons at Musical Reception.

Kate S. Chittenden, dean, and faculty of the American Institute of Applied Music, issued invitations "to meet Albert Ross Parsons July 28." Music and social features made the affair very enjoyable, the rooms being thronged by the usual concourse of music students from all over the United States.

Kreutzer Quartet Club Sings at Manhattan Beach.

The Kreutzer Quartet Club, of New York, a joint winner with the Juenger Männerchor, of Philadelphia, of the "Kaiser Prize" at the recent Sängerkongress, gave a concert in the new music pavilion at Manhattan Beach, Friday night of last week.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Jessie F. Sachs, pianist and teacher, a daughter of the well known violinist and piano teacher, Severin Froehlich, is spending the summer in the Adirondacks, continuing her studies. Mrs. Sachs' only piano teacher was her father—until recent years, when she studied several seasons with Joseffy. As a child, Mrs. Sachs played in public with great success. Some years ago she won renown in New Orleans, La.

William Frederic Gaskins, director of the School of Music connected with Oregon Agricultural College at Corvallis, Ore., is spending the summer in New York "coaching" and sightseeing. He expects to return West in September. The attendance at the college during the year 1908 was 1,360 students, with 300 enrolled in the school of music. This is the largest educational institution in the Far West outside of California. One of the recent achievements worthy of record was a successful performance of "The Mikado" by first year pupils. All of the courses are comprehensive and the faculty is made up of thoroughly trained educators.

Mrs. Edwin E. Beardslee, the soprano, of Waterbury, Conn., gave a song recital Sunday afternoon, July 11, at Ella Wheeler Wilcox's bungalow, Short Beach, Conn. Gerard Chatfield accompanied for the singer, whose songs included "O, Divine Redeemer," Gounod; "Beauty's Eyes," Tosti; "Du bist die Ruh," Schubert; "Life's Lullaby," Lane; "Du bist wie eine Blume," Rubinstein; "Could I," Tosti; "April," Chatfield; "The Lotus Flower," Schumann; "Since We Parted," Allisen; "None But the Lone-

ly Heart," Tschaikowsky; "Still wie die Nacht," Bohm; "Good Bye," Tosti.

Helen von Doenhoff is at Arverne, L. I. Albert von Doenhoff has his second summer class in artistic piano playing and interpretation at Minneapolis, Minn.

Amy Grant, at North Shore Grill Club, Magnolia, Mass., gave "Salome," July 30; August 6, "Pelleas and Melisande," and August 13 "Electra" are scheduled, with accompanying music arranged from the piano scores. Following is the list of distinguished patronesses: Mrs. Nicholas Longworth, Mrs. Amory Eliot, Mrs. Richard J. Monks, Mrs. Eben D. Jordan, Mrs. Hall McAllister, Mrs. Joseph Sargent, Miss Margaret Corlies, Mrs. Harrison K. Caner, Mrs. C. Howard Clark, Jr., Mrs. James Means, Mrs. Henry E. Russell, Miss Fanny M. Faulkner, Mrs. Alfred Tucker, Mrs. Hugh Catherwood, Mrs. F. Harold Brown, Mrs. Gustavus L. Lawrence, Mrs. Walter D. Denegre and Mrs. W. H. Moore.

Dr. Lawrence Potter has removed from Princeton, Ind., to Evansville, where he will find a much larger field for his talents as teacher of piano playing. He has five studio rooms in the Rookery Building, and gives certificates of graduation.

Clémentine Tétédoux was married July 17 to Dr. Thurston G. Lusk, of New York City. Glenn Priest, the violinist, was married July 21, in Boston, Mass., to Joseph Maerz, now of Crouse College, Syracuse University.

Australians Want Dr. Wullner.

Dr. Ludwig Wullner's fame has evidently spread to the Antipodes. The Sidney agents of Manager Hanson have for months past made efforts to arrange a visit. A surprisingly large fixed sum has now been offered for thirty appearances in New Zealand and Australia. Mr. Hanson has submitted same to the Doctor, but is not advocating its acceptance, as it would mean the cutting short of the 1909-1910 tour in this country.

Des Moines, Louisville, Montreal and Toronto have obtained dates this week. Others like New Orleans, San Antonio, for instance, which are under the disadvantage of being far removed from the beaten track, are eagerly bidding for an appearance of Dr. Wullner.

His first New York appearance has now been fixed for October 16. He will arrive October 12.

Two Talented Girls.

The Misses E. Zimmer and M. Tower made a distinct hit as two of the "Three Little Maids" in Gilbert and Sullivan's comic opera, "The Mikado," produced by the White-stone Yacht Club, at Whitestone, L. I., Monday evening, July 26. These young ladies, who are scarcely more than school girls, are endowed with excellent voices and unusual histrionic ability as well. They should be heard from in the professional world some day, judging from the way they essayed their roles in "The Mikado."

A. M. Wright En Route to Europe.

A. M. Wright, of Mason & Hamlin, sailed for Europe this week on the steamer Mauretania. Mr. Wright's headquarters while in Europe will be, as usual, with the Mason & Hamlin European representatives, Metzler & Co., Ltd., 42 Great Marlborough street, London, England.



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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technic is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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MINNEAPOLIS, MICH., July 31, 1909.

From an artistic viewpoint nothing could have been more successful than the concert at Big Island (Lake Minnetonka) Wednesday evening. All those participating in the affair were in the right mood and there was no hitch in the program. But, it was the hottest night of the summer, also the night of greatest humidity, and the effort even to breathe seemed, at times, more than one could endure. As a consequence the attendance was not what might have been expected and many hundred tickets which had been purchased preceding the concert were not used. Taking all this into consideration one must come to the conclusion that the four or five hundred people in the concert hall were there because they wanted to hear a concert notwithstanding the weather. This was the program:

Aria from L'Elisir d'Amore, *Uni furtiva lagrima*.....Donizetti
Arthur Vogelsang.
Ulysses.....Tennyson
An Encounter with an Interviewer.....Mark Twain
Bernard Lambert.
Nocturne in F sharp minor.....Chopin
Rigoletto (paraphrase).....Liszt
Maurice Eisner.
Richard III, The Wooing Scene.....Shakespeare
Hamlet, the Gravedigger's Scene.....Shakespeare
Cutting from The Honeymoon.....Sir Tolins
Frederick Karr.
The Alpine Rose.....Sieber
Serenade.....Schubert
Mr. Vogelsang.
Ingomar, Act III.....Lovell
Luella Bender and Mr. Karr.
Midsummer Night's Dream, transcription.....Mendelssohn-Liszt
Mr. Eisner.

Gertrude Dobyns played the accompaniments for Mr. Vogelsang and Franz Dicks played the violin obligato for the Schubert number. Every number was artistically performed and those appreciative listeners who were so fortunate as to be present were well repaid for the little discomfort of a very warm evening. While the program was given entirely by the faculty of the Northwestern Conservatory the concert was under the auspices of the Commercial Club of Excelsior and the proceeds were for the park improvements of that lakeside municipality. This is the second annual concert of the kind and now it is planned to form a stock company of those interested in the concerts and give one or two in the big concert hall every summer. Details of this have not been thoroughly worked out, but it seems certain that they will be carried out, and largely by people from the Northwestern Conservatory.

Wilma Anderson-Gilman gave a Chopin lecture-recital before a large audience in the Normal School at St. Cloud, Minn., last Friday. Her program consisted of the "Military Polonaise," the "War Study," op. 10, No. 12; the mazurka in B flat, prelude in D flat, fifth nocturne, G minor ballade, and four etudes. Mrs. Gilman not only plays well but she talks entertainingly and her lecture-recitals in St. Cloud (of which she has given half a dozen in the last year) are always attended to the capacity of the hall. Mrs. Gilman has had a studio here in the Studio Arcade Building for a couple of years past but has given that up since she has been engaged by the Minneapolis School of Music. Besides her duties at this school she will keep up her large class in St. Cloud.

Morris D. Folsom writes entertainingly of music and other things in Boston, Mass., where he has been for the past eight weeks. He is studying with Richard Platt but will finish his work there this month and return to Minneapolis September 1. Mr. Folsom has a large class here and one in St. Paul and is, in addition, director of music at the Y. M. C. A. Here he has an orchestra of no mean attainments and during his stay at the "Hub" he is looking up new music for this aggregation of young musicians.

Ewan Cameron, business agent of the Northwestern Conservatory, changed his plan of vacation suddenly and

instead of going camping to the Wisconsin lakes left this morning for Detroit, Minn., where he will spend the next two or three weeks at the summer hotel there. Detroit is about 200 miles to the northwest of Minneapolis and is the place chosen for the next convention of the Minnesota State Teachers' Association. While there Mr. Cameron, who is greatly interested in the association, will make many calls on business connected with the next convention.

Madame Schumann-Heink will be heard in Minneapolis with the Symphony Orchestra on the evening of November 12.

Frederick Karr, Maurice Eisner and Arthur Vogelsang, of the Northwestern Conservatory, left for their vacations Thursday. They will be away most of the month of August. Mr. Karr may return about the middle of next month in order to organize the work in his department

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TILLY KOENEN
the Dutch Contralto

SARA ANDERSON,
the American Soprano
RISS-ARBEAU,
the Chopin Interpreter
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GERMAINE ARNAUD,
the Parisian Pianist

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(expression), but Messrs. Eisner and Vogelsang will not be in town again before September 1.

Dr. Caryl B. Storrs, musical editor of the Tribune, has returned from his vacation and is looking brown as a berry and fit as a fiddle—to use two well known old similes. The doctor says the lake trip—Detroit to Duluth—was the best ever, and he has made several of them.

Stuart MacLean, musical critic of the Evening Journal, is on a seven weeks' jaunt, or tramp, through the Canadian forests north of Lake Superior. He is hunting, fishing, camping, and having a good time generally. He will be home about September 1.

Lulu Boynton, who went to Europe several years ago for study, has returned and taken up her residence in Minneapolis and will teach here and in St. Paul. Miss Boynton has a glorious big contralto voice and knows well how

to use it. She sings, of course, in German, Italian, French and English and has a very large repertory, especially of English songs. Her studio in St. Paul will be in the new Wicks Building, but she has not yet located in Minneapolis. She is planning several recitals for both cities for the early fall.

Margaret Gilmor is preparing for her European trip and will leave the end of August for Berlin where she will study piano—though with whom is still undecided. Miss Gilmor is one of the most charming young women of the Twin Cities and is widely known all through this section as an exceptionally gifted pianist. She has played several large programs of piano music but is better known as an accompanist, having been accompanist for William MacPhail and Carlo Fischer as well as several other local celebrities for the past couple of years.

OSCAR HATCH HAWLEY.

CHARMS OF DENVER PORTRAYED.

DENVER, Col., July 30, 1909.

Denver is a charming city, and just now is more beautiful than ever before. Its altitude is one mile high and, as a rule, the atmosphere is delightful and healthy. The foot hills of the Rockies can be reached in an hour's ride by either steam cars or electric, both being equally agreeable and pleasant. The capitol, one of the finest in the country, is built of granite and occupies a commanding position in the heart of the city. Many of the residences are large and elegant. The numerous hotels are large, airy, well furnished and well conducted, giving ample accommodation for all who seek good shelter and cheer. The city is kept clean and orderly, the streets are wide and shady, the citizens are very hospitable and give warm, generous greeting to all strangers who come within their gates. The commodious, well arranged fireproof auditorium, the pride of its citizens, furnishes accommodation for twelve thousand people. With all these things enumerated, Denver has become the most convenient, fascinating city in the country for holding conventions. The thousands who attended the meeting of the N. E. A. said they had a most glorious time, many remaining here after the meeting to enjoy further the beauties and hospitality of the city. The Modern Woodmen of the World, ten thousand strong, are enjoying what they term a "log rolling" convention of several days. Saturday afternoon and evening they initiated a thousand new members.

The Glidden Automobile Club of Detroit, Mich., was right royally entertained here last week by the Denver Auto Club. The numerous attractions of the city and surroundings were shown them; a big banquet was given at one of the gardens for their hunger and entertainment, as they were a lot of very hungry fellows, coming all the way from Michigan in open autos. July 25, they took a C. & S. excursion train for Mount McClellan, one of the highest peaks in the State (14,700 feet toward Heaven, probably the nearest to that place some of them will ever get). They had lots of fun and were loud in praise of their entertainers.

The sixth symphony concert at Elitch-Long's lovely gardens drew out a large attendance to hear the fascinating music of Mendelssohn. It was well played by Cavallos' orchestra, and enjoyed by all those who were present. This is the program:

Symphony No. 4, Italian.....Mendelssohn
Aria, La Cieca, from Glaucon.....Ponchielli
Greta Rost.
Midsummer Night's Dream, music.....Mendelssohn
Solo for flute, Chanson d'Amour.....Doppler
Mr. Borstadt.
Spring Song.....Mendelssohn
Overture, Fingal's Cave.....Mendelssohn

Cavallos' sixth symphony concert, "Wagner Day," was the largest attended symphony concert ever given in Denver. The commodious Elitch-Long Theater was packed from door to ceiling. The audience was composed of the ultra fashion-wealthy and the music lovers of Denver. The orchestra was augmented to fifty to represent all the instruments required by Wagner's music. It is only justice to state the large number present was owing to the appearance of Madame Sobrino, the soprano vocalist at this concert. The lady formerly lived in Denver having a host of society friends with whom she was much of a favorite, and this society turned out en masse to welcome her return. Madame Sobrino possesses a pure, musical voice, which she uses with rare good effect, showing good schooling and appreciation of the music she sings. The program included the "Rienzi" overture; Hans Sachs' song from "Die Meistersinger"; "Good Friday Spell" from "Parsifal"; prelude and "Liebestod" from "Tristan and Isolde"; prelude to "Lohengrin" and introduction to the third act of "Lohengrin."

JAMES M. TRACY.



OCEAN GROVE, July 31, 1909.

In a well balanced concert program under the direction of Tali Esen Morgan in the Auditorium here tonight Madame Jomelli aroused an audience of 8,000 people to a pitch of enthusiasm which even surpassed that attending her two former appearances here last season. Henry Hadley, the young American composer—conductor of the Mayence Opera—dropped in with his brother for the concert and through Mr. Morgan's courtesy consented to conduct the orchestra in the Porpora sonata for cello which Arthur Hadley played. Then by so much more was the event a notable one.

It was a happy ruling of fate which directed Madame Jomelli's ambition toward the concert platform. Whatever her further career in opera in America might have been it is clearly apparent that she is peculiarly fitted for the demands and usages of concert and oratorio. In the full inventory of a singer's asset the one or two best endowments often have to pay the heavy forfeit of serious lack in some other regard. Voice, temperament, musicianship and presence are all demanded of the successful concert singer in large degree—musicianship perhaps in larger degree than in the opera. It is rare that all are present in the proportion noticeable in Madame Jomelli, who would seem to possess the full complement of native and acquired capabilities requisite for a great artist. The organ has the flexibility to admit of true coloratura singing. Its scope is ample to give the height which music of that nature requires. While the dominant characteristic of its quality is clearly a pure and insistent brilliance, a colorful richness pervades the voice and gives it the warmth and appeal which found ready utterance last night in the Massenet aria for the voluptuous Thais and in the ardent love ballad "Longing," by Madame Jomelli's accompanist, Magdaline Worden. Miss Worden's setting of the text is sympathetic and highly effective musically. The audience

insisted upon a repetition of it. The wealth of temperament which this singer lavishes upon her songs was perhaps no more apparent than in her exquisite interpretations of "Annie Laurie" and "The Last Rose of Summer," which she did as encores. It is indeed great art to say so much with such simplicity. After the first nervousness to be detected in the "Jewel Song" had subsided, Madame Jomelli's authoritative musicianship was apparent in all she did.

Arthur Hadley, the cellist, played for the first time at these concerts. In his triple number with piano Mr. Hadley included an elegie and a gavot by his brother, Henry Hadley, who accompanied. The grave sustained melody of the first showed well the broad singing tone of the player and the second his virile spiccato bowing.

As an effective "Good Night" piece Director Morgan had programmed Madame Jomelli, chorus and orchestra in the "Miserere" and "Prison Scene" duet and ensemble from "Trovatore." Madame Jomelli closed the evening effectively as the despairing Leonora. The orchestral numbers, Tali Esen Morgan conducting, were: "The Marriage of Figaro" overture and Meyerbeer's "Coronation March."

During the forthcoming ten days of the Organists' Convention, Director Tali Esen Morgan has arranged a notable series of recitals and concerts. On Tuesday evening David Bispham, the distinguished baritone, will give a song recital, in which he is to include his forceful reading of Poe's "Raven," with Arthur Bergh's incidental music.

Wednesday evening, the second recital of the convention will be given by Aldo Randegger, the Italian pianist,

assisted by Will C. Macfarlane, the acting president of the convention; Helen von Sayn, violinist, and the Festival Orchestra.

The principal event of the week and of the summer's calendar of music thus far will be the performance of "Elijah," which Director Tali Esen Morgan is preparing for Saturday night, August 7. The mere announcement that Mr. Bispham will sing the title role is sufficient to make this a musical event of the highest importance. Caroline Mihr-Hardy, whose work in this oratorio last year was highly satisfying, has been re-engaged. Reed Miller and Adah Hussey will complete the quartet. Mr. Morgan will bring his New York Festival Chorus and the choir of the Brooklyn Temple by special train from New York to increase the chorus to 700 voices. The orchestra of sixty will also be augmented.

Sunday, August 8, "The Message From the Cross," a new cantata by Official Organist Will C. Macfarlane, will receive its first presentation.

The following Thursday, August 12, will be notable by reason of Madame Schumann-Heink's annual Ocean Grove engagement. The summer season would not be complete without an appearance by this great artist. Madame Schumann-Heink will be assisted by Marcus Kellerman, principal basso of the Berlin Royal Opera House, who by chance is upon a sojourn in America, and hence is available.

Arno Hilf Dead.

(By Cable)

To The Musical Courier, New York:

Arno Hilf died suddenly Monday at Bad Elster.

SIMPSON.

The above cablegram was received as THE MUSICAL COURIER was going to press. Hilf, who was celebrated as violinist and teacher, was a pupil of his father, Wilhelm C. H. Hilf; Henry Schradieck, David and Röntgen. Arno Hilf was born in the town where he died, March 14, 1858. He spent some time in Russia, as second concertmeister of the Moscow Orchestra and teacher at the Moscow Conservatory. In 1888 he succeeded Petri as leader of the Gewandhaus Orchestra in Leipzig. As quartet player and soloist he has had notable success.

Pittsburgh Festival Orchestra Engages Mrs. Cochran.

The Pittsburgh Festival Orchestra has engaged the soprano Alice Merritt Cochran, for the next spring tour. Mrs. Cochran sang last Sunday evening in joint recital with George Carré at the Alenhurst, N. J., Club. Mrs. Cochran is spending the summer at Belmar, on the North Jersey Coast.

Lucille Marcel, announced as being engaged for the Manhattan Opera, will not come to New York this season. Her contract at the Vienna Opera is to run for three years more.

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A Maori Caruso.

[From the Toronto World.]

When the musical season of Toronto gradually wanes to a close, that of London rises to its zenith. Among the many distinguished figures in the great metropolis this year is that of the Maori chieftain, Rangiua, whose singing is an important feature of many exclusive gatherings. Rangiua has sung several times before the Queen and the Prince and Princess of Wales, whose friendship he gained during their visit to New Zealand, when, as supreme chief, he welcomed the royal visitors at the head of the armies of his race, a reception which the Prince and Princess attended as personal guests, wearing the Maori cloak, woven of many hued feathers, and in their hats a quill from the huiu, the sacred bird of the Maoris, which has been extinct for fifty years.

Rangiua has thoroughly studied voice production in London, Paris and Milan, and the very spirit of music is inherent in him. Hitherto he has never sung at concerts, though he has had invitations from many managers, both in England and America, but he has confined himself to the drawing rooms of such distinguished hostesses as the Duchesses of Sutherland and of Somerset. He has figured prominently at the Country Fair, in the Botanical Gardens on Friday and Saturday, June 25 and 26, and has sung at other important functions of the season, and several times for charity.

The Maori Caruso, as The Sphere is pleased to call him, has had a very interesting career. At three years of age he was sent to England to be educated, at first privately, with a tutor, and afterward at college, his holidays being spent yachting or traveling. On his return home, at the age of seventeen, he was welcomed with the Maori war cry, uttered by hundreds of warriors, each on one knee with a wand in his hand. It awakened a responsive hereditary chord in him, and when the Maori women, in graceful, flowing robes, and assembled on the terraces leading up to "the place where knowledge is expounded," chanted a song of recognition to him, he was overjoyed.

The voices of the Maoris are sweet and melodious, and their language, with an alphabet of fourteen letters, is very soft. Their music is full of harmony, and the effect of two or three thousand women singing together in parts, keeping exact time and rhythm, not only in the song, but in the movements of arms and hands, is indescribably impressive and fascinating. The national musical instrument is a sort of lute of houama wood, which is said to reproduce exactly the tones and half tones of

the human voice. One of Rangiua's latest compositions is a lyric of life, which describes winter, spring and autumn, which, in human existence as well as in nature's seasons, form the prelude, the beginning and the end. The accompaniment, a charming melody with a flute obligato, is supplemented by the expressive gestures and dramatic movements that are always part of Maori music.

In Rangiua's repertory is a national song dance, during which he plays with a ball attached to a wand made of dried maize husks. Queen Alexandra was especially pleased with this, and asked for a repetition of it. Upon coming of age, he could have taken his father's place, but preferred to remain heir apparent, and leave the duties and privileges of governing the tribe to his mother, a lady of marvelous personality and adored by the Maori. The young chief has a dignified presence and gracious bearing, besides being a poet, musician and singer, and is eminently fitted to be the father of his people.

ORGANISTS' CONVENTION AT OCEAN GROVE.

OCEAN GROVE, N. J., August 3, 1909.

The second annual session of the Organists' National Convention assembled today, Tuesday morning. Acting President Macfarlane has planned a special program of addresses, lectures and discussions which will terminate in a banquet on the evening of August 13.

The salient issue of the convention, as proposed yesterday morning by President Macfarlane in his address of welcome, is the definite plan of action by the members of the convention to secure the establishment of organs in the city halls and public auditoriums of the smaller cities throughout the country and the maintenance of regular weekly or bi-weekly municipal concerts at a small admission fee during the winter season after the fashion now in vogue in the provincial cities in England. The open discussion of this issue disclosed in the main a marked cordiality toward it. Should its sanction carry through as it doubtless will, the benefit certain to be derived by the hundreds of cities and towns whose inhabitants would thus have to a degree, at least, a substitution for orchestral concerts, will be beyond all means of computation. This movement is fraught with the greatest importance to the musical interests of the country.

Organists have been arriving by every train and are still coming in. Every indication points to an exceedingly large attendance.

ESSEX.

The majority of performances at the Berlin Opera last season went to Wagner, as usual.

Praise for Julian Edwards' Work, "The Mermaid."

Julian Edwards, the composer of "The Mermaid" which was presented at Chautauqua Assembly last week, continues to receive praise from audiences, critics and conductors for his fascinating music. "The Mermaid," so seasonable at this time of the year, delighted a large audience at the great educational center. The composer received the following letter from the musical director who conducted the work:

CHAUTAUQUA, N. Y.

My Dear Mr. Edwards:—I wish to tell you of the great success I had on Monday night with the production of your beautiful and inspiring work, "The Mermaid," which has been the event of the season for the choir, and the tremendous audience, which filled the Amphitheatre, after listening with rapt attention burst into real Chautauqua applause. It recalled to my mind the ovation given after the waltz in "Brian Boru" a few years ago.

I predict a great future for "The Mermaid" and am crazy to do it again.

I am proud to have had the honor to conduct such a beautiful work and I feel assured that you would have been pleased with its rendition.

Again expressing my admiration of your splendid composition, I remain, Very sincerely,

ALFRED HALLAM.

The appended criticism is from the Daily Chautauquan:

"The Mermaid," by Julian Edwards, was accepted enthusiastically and uncompromisingly by an immense audience when sung by the Chautauqua Choir and soloists, Monday evening. As a serious composer Edwards is almost unknown, compared to the popularity he gained through his tuneful "Dolly Varden," etc., and one can scarcely believe that the wonderful tone pictures of "The Mermaid" are the product of the same pen. "Popularity" is at least in safe hands! The work is a secular cantata, symphonic in character, in the sense that it lays great stress on orchestral color. It is, as well, in full accord with the ultra modern school in that it is highly descriptive of every poetic detail. The musical expression is fragmentary—after the manner of Wagner and Richard Strauss—relying on short, concise themes to represent any prominent thought, emotion or character, recurring as a symbol or as a musical costume whenever demanded by the action.

In addition to this, such a work must not only be spiced with considerable dramatic intensity, but be ingeniously intricate and complex as regards thematic development and instrumentation, in order to be significant of the new artistic century. Properly understood, Mr. Edwards' work abounds in cleverness and inspiration and is certain to be fittingly recognized and accorded a place of high distinction throughout the country.

The Late William Mason's Wealth.

The late Dr. William Mason, the pianist and teacher who died last summer, left an estate valued at \$91,878. The sum of \$5,000 is bequeathed to the Orange Orphans' Society and the rest went to the daughter of the deceased.

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HOTEL NOTTINGHAM,
BOSTON, MASS., August 1, 1909.

Nowhere among the "woody" environs of Boston is there a more beautiful country than the Scituate Shore, including Green Bush, Duxbury, the Cohasset Egypt and First, Second and Third Cliffs, made by the impetuous sea in '98, which crept in, forming new river beds beside which wind roads hedged with greenery and myriads of wild flowers, and sped over by summer cottagers' "machines" and liveried turnouts, thus connecting many miles of country and forming a large summer colony which enjoys all of the sports and delights for which this portion of America is famous. Again it has been the special privilege of the Boston representative of THE MUSICAL COURIER to take a run out of the warm city for a day, and that day to be spent at the "Poplars," the charming summer home of Wilhelm Heinrich, the noted singer and teacher who lives at Green Bush, a village with shady white roads and the same old mill marked 1640, spoken of in those well remembered lines: "How dear to my heart are the scenes of my childhood," written by Samuel Woodworth, who, by the way, lived at the farm only a stone's throw from Mr. Heinrich's cottage, where the old well, now over two hundred years old, was visited, drunk from, and the usual one thousand and ninety-nine questions asked of the descendants of the poet who now live there. It was indeed an unlooked for pleasure to meet a house guest at the "Poplars"—Consul George

Eager, appointed under the late Roosevelt administration to direct American affairs at Barmen, Elberfeld and Dusseldorf (sister cities), Germany, where Mr. Eager and his interesting family have resided for the past three years, but now being on a leave of absence since June 9. The two musicians, Eager and Heinrich, met in Europe, and became fast friends, the former declaring to THE MUSICAL COURIER representative: "Wilhelm Heinrich knows the song literature of the modern French as well as that of the past better than any musician living." A three-mile drive to "Dreamworld," the thousand-acre country estate of Thomas Lawson, the famous writer of "Frenzied Finance," with Mr. Eager, Mr. Heinrich and Mr. Johnson, a former singer with the Schuberts, but now a pupil of Mr. Heinrich, was a charming pastime of the afternoon. A guide led to stable after stable filled with over one hundred "blue blooded" horses kept in a marvelous way by a coterie of men trained for the purpose—and beautiful wide-eyed Jersey cows lying in luxurious ease in soft lined stalls fragrant of new mown hay; kennels of dogs of every variety and disposition, each trying to scramble over the high wire ambuscade at us—whether in actual ferociousness or pure delight of welcome, it was hard to tell; then to the sweet smelling dairy, where cold creamy milk in glasses and jars was drunk, and great separators and refrigerators adorned the various corners—and the long, beautifully kept drives and private grounds of the various tenants of Mr. Lawson—all were admired and exclaimed over by the occupants of the carriage until five o'clock bade a homeward turn. A house party of ten can make it very pleasant, and Mr. Eager's mood of mirth was upon him, as he sparred with his famous repartee. In the evening another treat was in store for the guests—a ride in the big village barge to "Briarwood," the summer estate of George Lewis at Egypt, which is a fair rival of the handsome Lawson acres nearby, and where a "Café Chantant" on the lawn ending with a barn dance was being given for sweet charity's sake, and at which three pupils of Mr. Heinrich were to sing, namely, John Dobie, tenor of the Union Church, Worcester; Ethel Brown, soprano, and John Johnson, tenor. A seeming thousand lanterns and crowds of summer beauties were everywhere. The program was given on the veranda all beautifully gay with vines, tub plants, cut flowers and greenery, the whole scene so fairy-like and the "chantant" so entertaining the hours sped very quickly. Of course the piece de resistance of the entire program was the finale when Mr. Heinrich and his pupils sang. Mr. Dobie gave the famous aria from "Aida" in a voice with a beautiful vibrant quality, and one when thoroughly trained must make him famous. Miss Brown sang very well two of Whelpley's songs: "Birds in the High Hall Garden" and "Go Not, Happy Day," while Mr. Johnson sang MacDowell's "Thy Beaming Eyes" and Gounod's "Serenata," each one singing with that individuality which characterizes Mr. Heinrich's teaching. When Mr. Heinrich sang, enthusiasm was abundant, as all so admire his voice and artistry. His number, the Cuban "Habanera" arranged by Yradier, was stormily encored. There were hasty goodbyes and a run for the automobile which stood waiting to convey the writer and a couple more of July Bostonians four miles away to Cohasset to catch the late train for the noisy, dusty, warm city.

Anna Miller Wood left for California late in June, and in company with her brother is at present a guest of some English friends at their beautiful mountain home, "Sky-

Transcontinental Recital Trip by WILHELM HEINRICH

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land Ranch." Miss Wood expects to return to San Francisco in August to begin singing at the First Unitarian Church, which always claims her whenever she goes West. Miss Wood will probably give a concert in San Francisco before returning East, and is at present arranging through her manager for several appearances in Southern California. Her chief assistant, Edith Alida Bullard, who, by the way, was entirely trained by Miss Wood, and now fills a most responsible church position in Boston, will open Miss Wood's Pierce building studio the latter part of September, and will be there daily until the latter's return in October.

Mary Rourke, a young girl with a most beautiful voice, has been studying in the Boston Opera School for the past season with success, and now leaves for her home in Portland, Me., to rest up before her return in September. It is with pride that Miss Rourke states that Clara Munger has developed her voice, and she shows in her work that a proficient teacher has had her in training. Miss Munger and one of her assistants, Priscilla White, are having a happy summer at Bread-loaf, Vermont, where these musicians hie every season for a rest. Miss Munger has been occupying her same studio in the Century Building the past season, and as the large rooms are more attractively situated, being en suite, with platform for impromptu recitals or rehearsals, the change is altogether a desirable one. Miss Munger will be in Chicago some time in August.

Katharine Goodson, pianist, has been appointed a Fellow of the Royal Academy of Music, London, and as the number of Fellows have always been limited to one hundred, the honor is to be doubly appreciated, as it is one rarely bestowed upon a woman. Miss Goodson's American friends—and their name is legion—will be charmed to ascertain the fact of this young world renowned artist having received the stamp of approval of the oldest English institution of musical art, and look forward all the more expectantly to her coming visit to America, when she will assuredly be received with the éclat she so richly deserves.

Philip Greely Clapp, the young musician-composer, who has accomplished so much in a musical way, sailed in company with his mother, Mrs. Henry L. Clapp, on the Cymric last Friday for a year's travel in Europe, making Munich his general headquarters. Mr. Clapp will continue the study of music, as he did at Harvard, where he won the highest honors the past June.

With the close of the musical and social season in London, Alice Nielsen, the prima donna soprano of the Boston Opera Company, left for Porto d'Anzio, Italy, the beautiful beach on the Mediterranean, where she will spend the balance of the summer at her own summer home. There she will fill her time studying the chief soprano roles of "Madame Butterfly" and "Romeo and

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Juliet," in both of which operas Miss Nielsen will be heard here in Boston the coming season.

The Music Commission of Boston has been recently made to feel assured by the Mayor that a portion of what is called the Parkman Fund will be allotted to said commission for the erection of a new bandstand on Boston Common. It will not be ready for any of this summer's concerts, however.

Sir Francis J. Campbell and Lady Campbell, the former the blind American educator and upon whom King Edward has conferred knighthood, will arrive in Boston this week. This man, a Southerner, was for eleven years the resident principal of the Perkins Institute for the Blind of this city, then later the creator of the Royal Normal College and Academy of Music for the Blind in London, England, the latter having been promoted when this musician was once in Europe on a year's furlough to investigate methods and ways and means for furthering the facilities for those thus afflicted. The story concerning this school's birth is interesting: Dr. Campbell was on the eve of sailing for America when he attracted the attention of a stranger at a hotel who spoke to him, inviting him to a gathering at which the blind musician met Dr. T. R. Armitage, the Duke of Westminster, and other philanthropists, finally resulting with the creation of the Royal Normal College and the Academy of Music for the Blind with Dr. Campbell at its head, now declared by the English as being the best college for the blind in the world. It is said that when Dr. Campbell started his work there that less than 10 per cent. of the blind were earning their own living, while over 80 per cent. of these people are now self supporting. The college serves as a model for all similar institutions in the country and England has subscribed more than \$1,200,000 for its support. Charles Campbell, Sir Francis' son, is superintendent of the Massachusetts Commission for the Blind.

Clara Poole, the contralto of Boston, and located during the musical season at the Arlington, Arlington street, Boston, is spending a portion of the warm term with friends in New Hampshire.

Henry Russell, director of the new Boston Opera House, has invited Tito Ricordi, the head of the house of Ricordi, of Milan, to become a member of the honorary advisory committee of the board of directors of the Boston Opera House. In a letter to Mr. Russell, Signor Ricordi says:

In reply to your suggestion that I should become a member of the Honorary Advisory Committee of the Board of Directors of the Boston Opera House I beg to say that my position in the house of Ricordi is such as to make it impossible for me to ally myself to any particular opera house. I wish to express, however, to Mr. Jordan, your president, and the directors my sincere appreciation of the compliment they have paid me, and I shall be glad if you

will assure them of my entire sympathy with all American operatic enterprises, and my readiness to encourage and protect American talents at any time.

Yours very truly,

(Signed) TITO RICORDI.

Madame Gardner-Bartlett, since her return from London has gathered about her at Waterloo, N. H., a few professional pupils—her accompanist, Harvey Worthington Loomis; Gertrude Fogler, the French teacher; Winburn Adams and Alfred Clarke, her Boston and New York representatives. With these co-workers, Madame Gardner-Bartlett is actively engaged upon work for the coming season. Her engagements for next year are so varied and cover so wide a field that she is now preparing repertory for same. Early in the fall she returns to London to fill numerous engagements under Colonel Mapleson's direction, and also with the assurance of a large class of pupils should she find the time for any teaching. Midwinter she returns to New York to sing in concert with Damrosch and Max Fiedler.

The signs of the times point to the fact that Boston will have a "big" musical season the coming year. Not in several seasons past have so many musicians from here gone to Europe, hence it means that each will bring back novelties, new ideas, new repertory and fresh and wholesome ways of doing things.

WYLYA BLANCHE HUDSON.

MUSICAL NEWS OF ROME.

Rome, Italy, July 20, 1909.

During the festivities to be held at the exposition in Rome in 1911 grand opera will be given in at least two theaters, one of which will be dedicated to the old school of opera. The principal chef d'œuvres to be given are: "Norma," "Lucrezia Borgia," "Medea," by Cherubini; perhaps "La Vestale," and several of the lighter character.

Don Lorenzo Perosi is having some confabs with an American manager just now in Rome. As things are kept rather secret, nothing can be said at the present moment.

De Macchi closed his season July 14 with "Fra Diavolo," which, strange to say, had the best box office success of the season.

At La Scala "Medea" is to be one of the great attractions next year.

De Macchi has announced his season for next year. Same time and same theater.

Everybody is leaving town now that the heat has finally come, and THE MUSICAL COURIER correspondent will do likewise.

E. R. P.

The fate of "Pelléas et Mélisande" was very different at Covent Garden, in London, from what it was here. Three performances exhausted the popularity of the Debussy opera there, in spite of the warm approval it received in New York.



FLORENCE MULFORD.
On the board walk at Ashbury Park.

Madame Riss-Arbeau, Chopin Interpreter.

Madame Riss-Arbeau, the pianist, so far unknown in this country, but enjoying a European reputation as one of the few competent exponents of the Chopin music, will be in this country early next year and will give Chopin recitals for many of the leading organizations. Madame Riss-Arbeau plays as soloist at the Colonne Concerts, Paris, and annually at Queen's Hall, London. For the fall of 1910, Madame Riss-Arbeau has been booked for a great Chopin Festival tour of the South American cities. On this tour she will be accompanied by an orchestra, which a well known American conductor-composer will organize in Paris—another instance not only of the increasing internationalism in music, but of the important position Americans are now holding in the world's musical life.

Madame Guttman-Rice in Maine.

Melanie Guttman-Rice, the vocal teacher, is spending her vacation at Camp Quisisana, Lake Kezar, Central Lovell, Me. Madame Rice will return to New York the middle of September and reopen her studio. She has the brightest prospects for the season, with many beautiful voices waiting to resume their work with her.

Arthur Hartmann's orchestral arrangement of MacDowell's "To a Wild Rose" was played successfully not long ago at a summer popular concert of the Pittsburgh Orchestra, in that city.

Dalmores is studying new roles and practising athletics at his home in Nancy.

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THE REPORTER VERSUS THE MUSIC CRITIC.

FROM THE QUINCY, ILL., DAILY JOURNAL.

Representative metropolitan newspapers, in order to give clear pictures of the musical world, dispense with the services of reporters and employ in their stead music critics of recognized ability, some of whom have national reputations. This is as it should be.

In cities of lesser rank, relative to population, where music in its highest form is less cultivated, and concerts of the first order of excellence are infrequent, the reporter performs his duty as best he can. He is worthy of praise. Nevertheless, it would be unreasonable to expect him to have a full understanding of music, otherwise his calling would be more that of a critic and less that of a reporter; and his business is to report and not to criticize. Rational criticism is a totally different activity, and, rightly speaking, possesses few of the elements which belong to reportorial work. The critic may, however, make use of the skill of the reporter in a more subordinate way because that which is of the nature of news may give color to the body of the criticism, although educative value must ever stand in the first place.

The quickly written work of the reporter contains little that has educative qualities; he states the facts as they appear, clothes his thought in the best language he can command at the moment and directly passes to the next news item irrespective of its character. For the purposes of a plain, every day sort of write-up, the less he knows about music the more satisfactory will be the work which he performs; he feels the public pulse and writes accordingly. He has no concern with musical terminology. He perceives that the consensus of opinion is favorable and writes enthusiastically, very much to the delectation of the majority. And, after all, in newspaper affairs, as in almost everything else, it is necessary to give people that which they wish, and, unstintingly.

Fulsome praise, however, is encouraging only to amateurs, but, as it should be, is as poison to those in the profession. The professional musician seeks sincerity of expression and not flattery; he would know his faults and shortcomings, although fully aware that perfection is unattainable. He rejects the inapt account of the reporter and treasures the truth spoken by the honest critic. The music critic stands close to the heart of the professional musician. When the musician appears before the public he knows that at least one in the audience understands and appreciates, and from that one he may learn something that will possess a lasting value, an opinion that is unprejudiced and candid. On the other hand, the semi-professional and the amateur fear the music critic because their artistic afflatus is below par, and conceit has inflated their own opinion of their worth as musicians. Not criticism, but praise is that which they seek and for which they long. To them the untruthful words of unearned praise are tidbits and as honey to their perverted tastes. They prefer an audience of those ignorant of the lofty meaning of music and court the unintelligent and uninformed.

When a community in its musical interests is dominated to a marked degree by semi-professional musicians and amateurs, and concerts by other than local talent are only occasional, conditions can be improved and elevated only by subjecting amateurs to the sting of professional criticism. It will be the sworn duty of the critic to give

encouragement to those who are ardently pursuing the right and to unloak the vanity of the conceited and the false. The critic gives abundant credit for virtues and uses just discrimination toward errors and clearly recognized faults. If the critic, on the one hand, occasionally angers the professional by his strictures; the reporter, on the other hand, may be just as guilty through untruthfulness in his laudation, although quite unconscious that his ill-chosen words injure the reputation of the musician even more than censure when aptly spoken. Such an instance was a part of my experience in the Far West.

The first number on a certain program was a sonata for piano and violin. My partner was a graduate in violin playing from the Hochschule in Berlin, a well equipped musician and an artist. A reporter was present a few moments only, although the program was given by the violinist, and called for careful writing. The account in the morning paper read: "Mr. F— plays in a style peculiar to himself, inasmuch as he sits down when he plays instead of standing up!" Thus, in all seriousness of intent on the part of the reporter, a beautiful program was subjected to ridicule, and no amount of argument could afterward change his peculiar view. For a considerable length of time this was the style of work rendered to a very fine educational institution by reporters who were beyond learning the difference between personalities, musical criticism and reporting.

At the time, the policy of this particular paper was the championing of ragtime and popular music and the venting of spleen toward classical and educative music. When such strange conditions arise through the policy of the press and the ignorance of reporters relative to musical amenities, in self defense musicians are almost forced to write about themselves or be damaged in the eyes of the public. However, this is not said to encourage the practice of self praise, commonly found in our papers, and which can only be classed as a cheap method of advertising. In its train come the glowing personalities and favorable notices that teachers furnish respecting their pupils. Even notices written by friends are somewhat reprehensible, because immodest laudation is the dominating characteristic and excessive flattery is employed with nauseating effect.

Musical criticism, when legitimate, eliminates personal matters. It cares nothing for beautiful gowns and idiosyncrasies; and, furthermore, sweet and commendable dispositions are foreign to the subject.

To perform its chosen mission, musical criticism confines itself to music and forgets the individual. Are the tones produced by a rational method? Has there been correct schooling in musical art? Is there a bright future for the artist, and what will be his rank among musicians a few years hence? These and many other questions are on the mind of the critic. He is at once prophet, teacher and priest, a conservator of musical art.

The reporter perceives with the eyes of the layman, but the critic is guided by his knowledge of the truth; the one disseminates sweetmeats, delicate nothings which fade with the falling of night, while the other dissipates error and seeks to elevate the musical tone of whole communities.

It is natural to desire the pleasant and the agreeable, and words of praise are as much in order as words of

censure; but, at the proper time, criticism accomplishes more that is positive than all the superabundance of things possessed of deleterious and pernicious elements which rob art of its strongest characteristics and virtues, and weaken its influence for the highest good among the masses of the people. I wonder whether our musicians ever give earnest consideration to the nature of true art, and, in place of the chase after material aggrandizement, seek to promote the art instinct in those with whom they come in contact?

It would surely seem as though a highly musical public would be preferable to a comparatively uneducated, unmusical and unsympathetic one. The real musical critic represents the cultured audience and strives to quicken the musical consciences of those of lesser education. It would be preferable to sing in Italy, where everybody knows every note that is being sung, and can give the proper tone in case the intonation is at fault, than in America, where the majority of our people do not know a single note, and are rather inclined to be proud of their ignorance, instead of having a feeling of shame; nevertheless, it is doubtful whether most of our teachers and amateurs would not incline more willingly toward the present state of affairs in America than subject themselves to the intelligent criticism of an Italian audience.

Only a short time ago my attention was called to a young musician who feared to play before intelligent, well intentioned criticism, not realizing that this very thing would be the most beneficial. To be criticised seems to be absolutely abhorrent to most people. They overlook the fact that intelligent criticism is never captious. It would be absurd for a critic to cease to be a gentleman and put emphasis only upon the weaknesses of the performer, and, in selfishness, arrogance and sinfulness, forget the virtues which may have been pre-eminent. The surgeon is gentle and takes no delight in giving pain, but his duty must be performed in spite of pain, in order that peace may be restored. The flaws and faults should occupy a very subordinate place in the writing of the critic, unless the trained ear is much offended and the beauty of the performance is greatly marred. The critic's judgment then will decide as to how much may be passed over in his concept, because, after all, he finds it his duty to make obvious the beautiful to his readers, and not to carry them through a mire of fault finding which shall obscure the beautiful. He deals with matters of interpretation primarily, and not with personal failings.

The music critic is most at home in the province of interpretation and its concomitant subject of musical esthetics. He may be successful in these matters regardless of whether or not he be a practical musician. In this direction in particular most musicians, and especially teachers, are the most vulnerable when they come under the hands of the music critic. Many of the best teachers in our country do inferior work in training students in the conception and delivery of phrases and the forceful articulation and enunciation of the same. For some inexplicable reason their students, and they themselves, violate simple harmonic progressions and are not conscious of the plainest and most apparent faults. They force the cultivated ear to listen to incomprehensible cross relations never intended by the composer, while tritones and other harsh and unmelodic intervals rack the nerves. Through this jungle of tone the auditor must remain complacent, show no displeasure and never wince.

The first theme of Beethoven's "Sonata Pathétique" is just such a nerve-racking piece of writing when wrongly played. Does tone production so fully engross the attention of our teachers that they only hear tone and cannot grasp the idea of the phrase? It would seem so when they tolerate the monstrous effect of E natural after E



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flat in the Beethoven sonata just mentioned. Or is it possible that they consider this as characteristic, and that it should be retained?

How about the wrong accents in the twelfth rhapsody by Liszt or the overlooking of the cymbal accents in the sixth rhapsody of the same composer? Shall there be censure or praise for such oversights and evidences of wrong teaching?

One teacher is reported as declaring that the fingers have more to do with piano playing than the mind. Can it be possible that such ideas can still be in vogue? No wonder the pupils of such a teacher produce tones that have no individuality and whose interpretations are those of the automatic instruments. Art with them is closely linked to mechanics; the greater the velocity and strength of the playing members the greater the musician.

It stands to reason then that the music critic must excel in his understanding of musical interpretation in the broadest sense. He must be familiar with nearly all the monuments of musical art, and write from the standpoint of appreciation. His judgment is well educated, even at the expense of his executive ability, because, as it is known, many of the best critics are hardly more than literary men. To the last statement there are exceptions. One of these exceptions is the case of a critic of nearly international reputation, a man of broad culture, unbiased and bitterly truthful in his writings. His word in musical circles in America is law. He was educated as an organ virtuoso, but failed to find the remunerative field that he had expected and so changed his activities to the daily press and musical journalism, in which he has achieved a remarkable success. He makes or unmakes the careers of musicians. One word spoken by him destroys the lifework of the musician or elevates it to the highest plane.

Schumann was such a critic. As early as the year 1852, he recognized the greatness of Brahms and declared him to be a genius full of pulsating blood and a path-breaker of new musical tendencies. He says of Kalliwoda that he is a composer of only moderate attainments, a genius of middle rank. He also mentions that Kessler is a man

of superior creative ability, but does not possess the genius to produce in accord with the highest ideal.

Liszt was such a critic. When affairs looked dismal enough for the "music of the future," who was the guiding light for Richard Wagner? Did not Franz Liszt, through incomparable performances of the great musical dramas at Weimar, establish the supremacy of Richard Wagner? The literary works of Schumann and Liszt fill a niche along with the best in any language.

Berlioz was such a critic, as also was Richard Wagner. These men were all giants in the use of the pen. Only he of narrow or illiberal mind would fear the words of a great soul like the immortal Liszt.

The work of a musical critic may often possess remarkable merit as models of literary style. The form should be concise, and not incomparable to the perfection of the sonnet, or some analogous bound form, whether in poetry or prose, whether metrical or unmetrical. The language should be the purest possible, and should also be rhythmic if the critic is a master of language and thought. The vocabulary of the critic should be of large proportions and capable of illimitable expression. His imagery should be ideal.

It must not be expected, however, that invariably the

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tone of each and every critique will be equal in literary value, because it is obvious that this is impossible. A glance into the writings of Schumann makes this point clear. His language is terse, epigrammatic and abounds in aphorisms. How beautifully he compares Handel and Bach to the strength, nay, even to the coldness of the early morning; Mozart and Haydn to the glory and luster of the sunny day; while Beethoven and Schubert belong to the starry night. He continues: "Field lays upon the altar his sacrifice to evening; that which he says is not understood by all, but the pale youth is undisturbed because he is engaged in prayer." The form and expression of a critique or a recension may well and fittingly entitle the same to a niche in company with the gems of literature.

It should be the ambition of the critic to be a master of truth in ideal form and expression. The character of the critic in all its moral phases should be blameless and irreproachable, integrity being the dominant note. He should be fearless and not a coward; if he has a price, he is a contemptible cur. Furthermore, his mission is not to please, but to minister; his word is truth. Unfortunately, human nature is but fallible, and those who have in themselves the ambition to be noble fail to live up to the best

within them. Envy, jealousy and malice play so large a part in the affairs of life, even the work of the truest and most sincere critics is contaminated and vitiated by this natural attempt to please people, men servers who attract attention instead of being modest and unassuming. If a few words suffice, verbosity kills the efficiency of the whole. The sin of commission may be the more apparent, nevertheless the critic can just as truly be guilty of the sin of omission. His ground is a mean between commission and omission.

What is the office of the musical critic? Whom shall he criticize? When speak? When be silent?

As already said, the musical critic is a prophet, teacher, priest, a conservator of art in its highest aspects. He arouses the public to an understanding of the beautiful, and he may be even the instigator of art movements, dispersing and dissipating lethargy, and organizing great forces in the rejuvenation of ancient classics or the promotion of the classic in the music of the present and the future. His pen is a mighty power for good or ill. He brings the art of the greatest immortals into touch with the ordinary among men, and he reaches down to those struggling and assists in lifting them up to the higher

planes in music. He speaks condemnation to the vulgar and impure; his denunciations are potent to set aside evil and the monstrous in music, while his commendation restores the lovely from the obscure and the forgotten. Thus has been made evident the strange position of the critic in the world of music—his character and his lofty privileges.

Mary Garden will sing the role of Monna Vanna (in Fevrier's opera) at the Paris Opéra Comique on September 15.

Dufranne sang Wolfram recently at the 200th performance of "Tannhäuser" at the Paris Opéra.

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